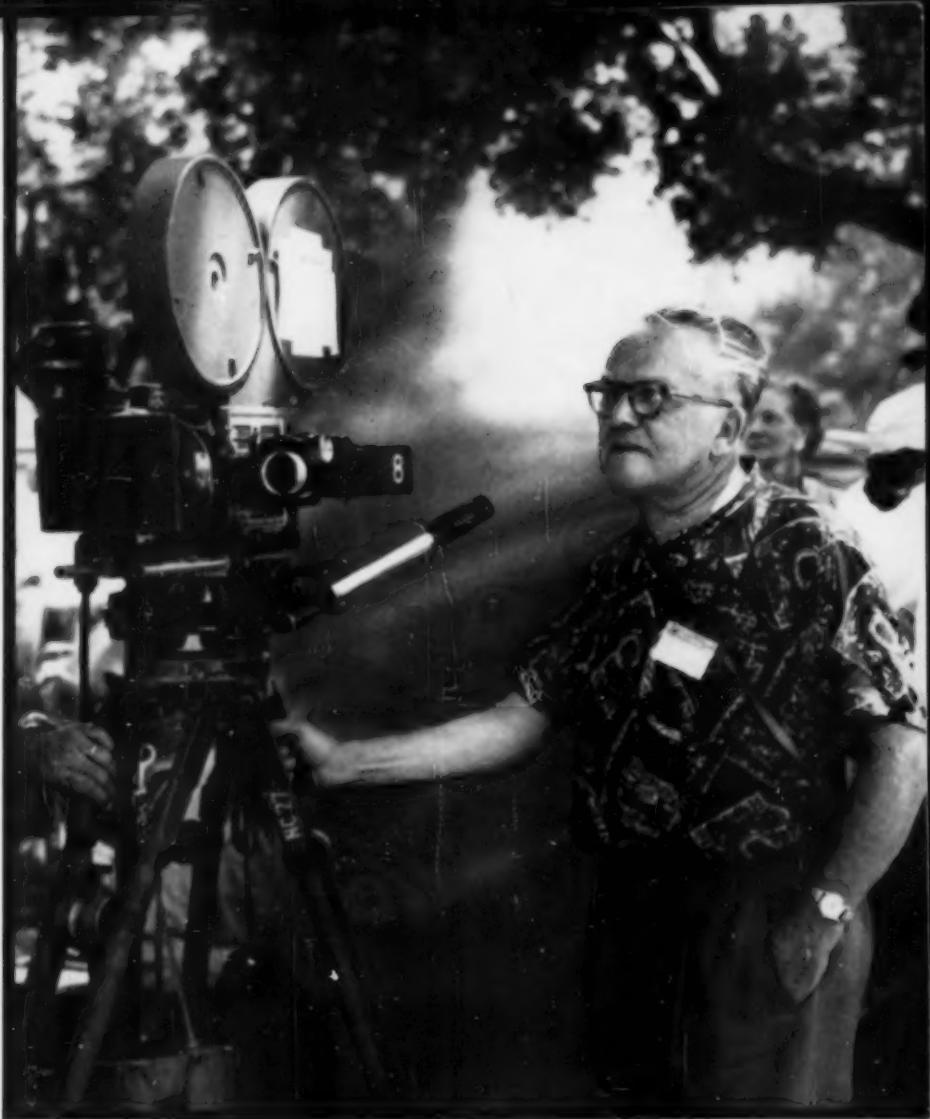


psa JOURNAL



45 Years At The Camera

(See page 41)

Fred Heimerl

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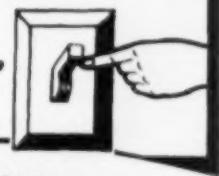
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Editor: Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
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Assistant Editors

Camera Club Henry W. Barker, APSA, 192 Hope St., Glenbrook, Conn.	Photo-Journalism Wm. A. Price 78 Elbert St., Ramsey, N. J.
Color Mrs. Amy M. Walker, APSA 25 Minot Place, Brooklyn 2, N. Y.	Pictorial A. Lynn Paschall Box 68, Troy, Ohio
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Nature Willard H. Farr, APSA, 6024 Dahl St., Chicago 34, Ill.	Travel Irene Louise Rudd 1602 S. Catalina, Redondo Beach, Calif.

Address all correspondence on editorial matters to appropriate Division Editor or to Editorial Office.

Editorial Office: 28 Leonard St., Stamford, Conn.
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Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding month. Urgent and brief news items of national import may be accepted as late as the 1st of the preceding month. All news handled by Zone and Division News Editors must be in their hands at least five days earlier. All correspondence regarding editorial matters should be addressed to the Editor.

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The President Reports

With a calendar New Year's Day in January and a fiscal one in July, we have two obvious times for a thoughtful look at what has happened and what lies ahead of us. The months behind us have seen much progress in many important directions, and each step forward makes further steps easier and surer.

We have seen the District Representatives take over their enlarged duties with real enthusiasm, and we are seeing more and more excitement over the establishment of new Chapters with all they mean for every member of PSA. Chicago marked the new height of our Society's importance when Mr. Luce chose us to carry on the PSA-Life Photo-Essay Contest, and the Industrial Editors' Awards take us into a new field of influence.

Probably the most noteworthy of all are the steady, consistent growth of PSA and the fine development of greater depth in the active personnel in the working committees everywhere in the Society to assure our being able to carry on and extend all our services without overloading any one member or small group.

Now these are capped by the wonderful new opportunities given us by the coming into our PSA family of nearly 2500 new PSA'ers. While their principal interest lies in the field of motion pictures, the vast majority of our new friends, like the rest of us, are also interested in at least one other area of photography. They will also be keenly interested in our kind of organization in which we all share with each other whatever knowledge, skills, and ideas we can.

In these past months we have all gained by the greater knowledge and use of the opportunities for individual and group services available through our Divisions and the Society committees. Now it is up to each of us to extend a cordial, friendly welcoming hand to all our new PSA'ers and to make certain that each one knows what PSA offers and how he can gain most from being one of us.

While every PSA'er is part of the Welcoming Committee, it is especially necessary for each District Representative to make sure that his Committeemen are on the job and ready to give all the facts to everyone as he joins our ranks. In a few areas, the Committeemen have not yet been named, and each DR is urged to send in his list NOW for publication in the Journal.

Then we should all get to know our own Committeeman. He is a leader who knows the score and who wants to help.

Right here, a word of explanation. Because of the sudden load on Headquarters and the unexpected increase in the Journal this issue is a little late and February is likely to be delayed a bit too, though we all hope it can be on schedule and that the Directory, bigger and better than ever, will come with it. All hands are doing their best, and a very good best it is.

You will be happy to know that the PSA Member's Manual is being brought up to date and reprinted. Have you looked at yours lately or shown it to the friend who ought to be a PSA'er?

NORRIS HARKNESS.



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Eastern News

Editor: George J. Munn, APSA
37 Homestead Pl., Bergenfield, N. J.

"You are the Judge"

Several times in recent years the Inwood C.C. (NY) has conducted a "You are the Judge" night, presenting on each occasion a PSA International Exhibit, giving each of their members present a chance to judge the prints and then tell why they like or dislike the picture.

This sounds to me like a wonderful idea giving each member a chance to judge and then express his views. We all know that most of us have different ideas when it comes to judging pictures and that the only time we agree with the judges is when our pictures are selected as winners.

Inwood C.C. gives their members a chance to find out for themselves that judging is a little more than saying I do or do not like it, at the same time finding out that hidden among their membership is some darn good judges.

Portrait Course

Boston (Mass.) C.C. is sponsoring a Portrait course starting January 20 and every Thursday for seven weeks ending March 3. The instructor will be Herbert Lang, photographic Editor for the Boston Post. Mr. Lang is well known in photographic circles of New England and is a specialist in portraiture. The accent will be on demonstration with live models at every meeting.

KO'd by Hazel

Right after the PSA Convention, Art Underwood, FPSA, Lou Parker, FPSA, and Walter Meyers, Hon. PSA, APSA, all of Rochester, visited the home of Caryl and Tom Firth and spent the night there. The next day, with the added company of Tom, they started for Hatteras expecting to explore the beaches and have fun generally. When they arrived they were warned that "Hazel" was expected the next day, so they turned back and after a very wild ride arrived back at Trappe, Md., in the middle of the storm, finding Caryl Firth pretty nervous with no lights or phone in operation. Art Underwood donned a rubber storm suit and crept around shooting up film. I understand everyone is anxiously waiting to see Art's results.

Harkness Honored

Norris Harkness, FPSA, was elected to a Fellowship in the Metropolitan C.C. and was awarded his certificate at the Council's 17th annual awards dinner. The presentation was made by Council past-president Harry Youran, APSA. PSA members and clubs were the recipients of a large majority of the 142 awards. Club of the Year in

black and white was the Tri-County C.C. (NJ) and the Miniature C.C. (NY) was the winner in color. Print of the year went to David A. Murray, APSA, and Slide of the Year to Sam Cohen.

Past President Harry Youran, APSA, was presented with a suitably inscribed silver tray in appreciation for his services to the M.C.C.C. Norris Harkness made this presentation on behalf of the Council. A highlight of the evenings activities was the projecting of the monthly Inter-Club color competition winners and also color slide copies of the monthly honor prints accompanied by tape recorded commentary. The M.C.C.C. feels that this is one of the best ways to show a large audience the work of its members in a limited amount of time.

Graflex Winner

The Annual \$10,000 1954 Graflex Competition was held recently. An award of \$500. was made to Mrs. Gretchen Goughnour, APSA, of York, Pa., who is a member of the York C.C. The competition had six classifications. Class V, the magazine assignment, offered six equal prizes of \$500. The publication of the awards in this class was made at a later date than the rest of the classes because of the great volume of material to be judged. This classification was open to all photographers. Mrs. Goughnour's entry was a picture story of a little girl afflicted by Cerebral Palsy consisting of eight prints and has been given wide publicity in this country and a number of foreign ones.

Pictorialism Dead???

A capacity audience of over 350 enthusiastic camera club members crowded the Ivy Street School auditorium, Newark, N. J. to hear Adolf Fassbender, Hon. FPSA, speak on "Pictorial Composition." Jointly sponsored by the Vailburg C.C. and the N. J. Federation of C.C., both affiliated with PSA, this lecture was open only to camera club members. In charge of arrangements was PSAer Roy Bohlen, Federation Vice President.

Following Mr. Fassbender's lecture, which was illustrated with slides, the audience gave him a standing ovation. NO! "Pictorialism is not dead", not in New Jersey.

The annual Inter-club print competitions of the N. J. Federation of C.C. was won by the West Essex C.C. with individual honors going to two PSAers. David A. Murray, APSA, was the first place trophy winner and Mort Goldman took second.

Competitions are still the "life blood" of camera clubs, councils and organizations in the New York-New Jersey area drawing

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large crowds where ever they are held. The above mentioned competitions were held in the auditorium of the Celanese Corp. of America, Summit, N. J. and was attended by well over 200 camera fans. The Metropolitan C.C.C. Intersections held in Manhattan, Brooklyn, Queens, Business clubs and New Jersey sections were all attended by overflow audiences of camera fans. Whether they came out to "Boo" the judges makes little difference. The fact remains that they DID come out and from my personal observation enjoyed themselves, even if they did think the judges were the worst they had ever seen, that is all but the winners, who thought the judges were just grand.

Michigan to N.Y.

Another PSAer who really travels around judging and lecturing to clubs is Al Shelton, APSA, of Anso. Coming to my attention in the short space of three weeks was a lecture in Grand Rapids, Mich., and then a judging at The N. Y. Color Slide Club.

Feast

Looks like a good idea to have a husband and wife team like PSAer Thomas Martin and his wife Irene as camera club members as they recently were chef, waiter and transporters of barbecued chicken, macaroni and chefs salad for the annual dinner of the Dyckman C.C. (NY). I am still kicking myself for missing it, as I understand they really had themselves a time.

Another good time I missed was at the Brooklyn C.C. when they staged an "Al Schwartz Night" celebrating Al's receiving his APSA. Member Nat Siegel baked a 2 x 3 ft. size cake. I know this was delicious as I judged the print competitions at the Brooklyn club recently and was presented with one of Nat's cakes at the close of the meeting. Visitors honoring Al were Barbara Green, FPSA, Harvey Falk, APSA, Sydney Hut, APSA, and Leo Letch, APSA.

Exhibit

Ridgewood C.C. (NJ) has a swell way of showing the public the work of their members, hanging them in the lobby of the local theatre.

Cine News

Highlighting the November 9 meeting of the Oakland (Calif.) Camera Club were screenings of *Poor Man's Summer Sports*, by Alberto Correa, and *Rice Growing in California*, by Raymond P. Parisio. Movie makers desiring more information about this active club are directed to the chairman of the movie division, Mr. Parisio, at the club's headquarters, 315 14th Street, Oakland 12, Calif.

Winners of the 1954 contest sponsored by the New York City 8mm. Motion Picture Club were *Cuisine à la Française*, by Bernard Krimphove, first; *Behind the Headlines*, by Frank W. Fisher, second, and *The Isles of Paradise*, by Walter Slovik, third.

The 8-16 Movie Club of Philadelphia held its annual gold cup contest on November 11. Among the entries were *Florid-d-da*, with 3 D's, by Edith Lowengrund; *A City is* (See Eastern Zone, page 52)

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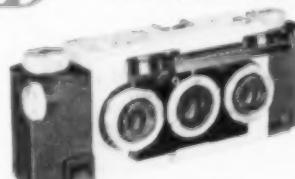
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Central News

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

If your CC is active you will want to be mentioned in these columns. This cannot be done if you do not send in accounts of your activities. You may not know that you are in the Central Zone. You can resolve the question easily: if you are on Central Standard time you are in the CZ of the PSA. At the moment of writing this, 193 of the approximately 238 CCs in CZ had been circularized by the editor. About 40 clubs had responded to his pleas. This represents about 21% of the clubs who had been asked for news directly. The remaining 45 clubs will have been contacted by the time this gets into print. Incidentally, CZ is composed of 13 entire states and parts of 7 others. They cover an area of about 1,232,812 square miles, making up 11% of the entire area of the U.S.A.

Quad Cities Color Slide Club puts out a bulletin which is called "Camera Club'snooze." At the October meeting the club saw slides which were made by Frank Sellman while he and his family were making a 3,000 mile trip in Austria, Switzerland and Germany. This reminds the editor of a similar trip which he and his family made in 1951. In Germany Frank showed slides of America to the German students at the school where he was graduated. Another feature of Quad Cities CSC October meeting was the introduction of the "Camera Fan Cake", a creation of the Federal Bake Shops, Inc. of Davenport. In November Quad Cities heard J. Elwood Armstrong, FPPSA of Detroit, Michigan on "Keys to Better Color". Elwood is a 4-star exhibitor of monochrome prints.

The newly organized Gulf States CC Council now publishes a fine 2-page Newsletter which is edited by L. E. Stagg, P. O. Box 2186, Beaumont, Texas. The first annual print exhibition of the GSCCC was judged on October 10. It was a real success, according to Jay Brouillard, Director of the Louisiana Art Commission. Nineteen clubs took part in it, sending a total of 183 prints. The judges were Leon Trice, Jr. of New Orleans; Calvin Blue of Lafayette, La.; and Elemore Morgan of Baton Rouge, all of them nationally known professional photographers. CC entries placed as follows: 1st: Orleans CC of New Orleans, James J. Ganuchan, President; 2nd: San Antonio CC, F. J. Schmidt, President; 3rd: Delta CC of New Orleans, Jules J. Cahn, President. Individual photographers were rated as follows: 1st: Charles J. Long, San Antonio, for "The Dancing Toggstool"; 2nd: P. B. Lusk of Orleans CC for "The Beggar" and 3rd: Elias L. Jones, Jr., Orleans CC for "Skiers in the Sun". The prints were displayed in the halls of the Old State Capitol Building in Baton Rouge. Wm. G. McClellan of Lake Charles, La. was awarded his APSA at Chicago in October.

Chicago Color CC publishes a handy-sized booklet which lists officers, chairmen of committees, past presidents and gives pertinent data concerning club contests, etc. Julius Wolf is President. A complete outline of programs for 1954-55 is given. For example, the program for January 6, 1955 was: a) Human Feet and b) Hands. Three hundred forty-six members are listed. On

the other hand, Chicago Nature CC has 35 members and conducts the largest nature show in the world. Closing date for their exhibition is January 15, 1955.

If your PSA Chicago Chapter Newsletter comes to you on pink paper, watch out!! Your dues aren't paid.

The Lens and Shutter Club of Omaha, Nebraska meets on the second and fourth Tuesdays, 8 P. M. at the Joslyn Memorial Art Museum. Member Gray Lacey won 4 major awards in the 1954 Graflex Photo Contest, totaling \$900.00 in cash prizes. Congratulations. This is a remarkable success. Members Krohn, Wagner and Cochran have contributed a print each to a traveling salon of the PSA, illustrating some of the best work in the country. (Mr!) Wagner had four prints hung at Barretow, Brazil. Each print received a "hanging award". Member Kirchner won the sweepstakes award at the Nebraska State Fair this year. These news items come from Ruby Larson, Secretary of L & SC.

According to Hypo Check, official newsletter of the Oklahoma CC of Oklahoma City, Program Chairman J. M. Matthews will do any job you want well done. What a club this is: three pages of news and plans for the future. Mrs. J. A. Bush is editor. The bulletin comes out monthly. The St. Louis Salon accepted at least one slide by each of the following members of OCC: Harold Kuhlman, Edith Hogan and John Bush. Arizona State Fair accepted one slide each by John Bush and Mrs. Harold Kuhlman. The November meeting was designated "Hospital Slide Day" for the benefit of disabled veterans in VA Hospitals.

The Photo Pictorialists of Milwaukee, Wisconsin recently heard Arthur Papke, APSA on "How to Judge Color Slides". The presentation was exceptionally well received. Shorewood CC were guests of the Pictorialists on this occasion, according to Donald K. Mereen, APSA.

Newly elected officers of the Minneapolis Color Photo Club are Albert E. Riser, President; Elmer Kurtz, Secretary and Robert Swanson, Treasurer. John Sherman, Box 561, Loring Station, Minneapolis, Minnesota, is Editor of the very fine MCPC Bulletin. PSA star ratings are practically a dime a dozen in this club. Thirteen men have star ratings in the Color Division or are in the process of getting them.

News from Evelyn M. Robbins, APSA, one of the three DR's for Illinois, indicates that the Central Illinois Camera Clubs Association is growing rapidly. CICCA now has 21 clubs, the latest addition being the Streator Pictorialists. New Association officers are: President John Reynolds; Vice-president Les Wilkinson (hard-working chairman of the recent big get-together at Galesburg); Secretary-Treasurer Evelyn M. Robbins. Most successful club in the B & W Association competition this year was Rock Island CC with 26 acceptances. Blackhawk CC was second with 22. Six of the 8 honor prints were made by members of RICC. Popejoy of Bloomington won first place and second was won by Shorey of Blackhawk CC. Print of the show was made by J.

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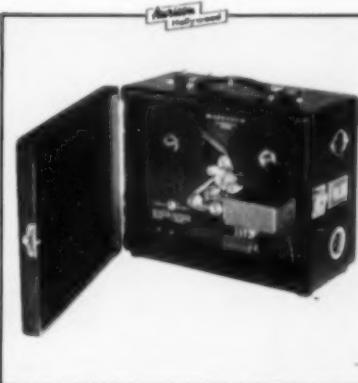
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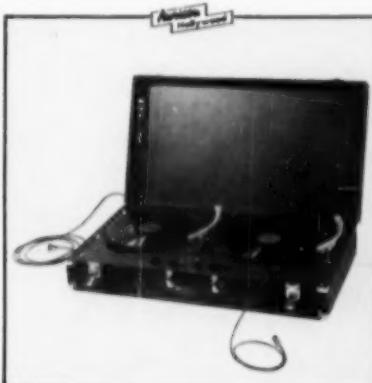
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Western Zone News

Editor: A. H. Hilton
Route 3, Box 828, Porterville, Calif.

The big news from the western zone this month is Fall Roundup which was held early in November at Los Angeles Ambassador Hotel.

The Roundup started at 10 A.M. with rooms set up for Pictorial, Color and Nature, and Motion Pictures. It was encouraging to see at this point that this was to be the largest Roundup.

One of the largest groups was assembled in the Pictorial Room to take part in a panel discussion on what makes successful prints—an old subject, this time with a new and novel presentation, with Leo Moore, APSA, presiding.

The Color and Nature combined for this Roundup under the leadership of Glenn E. Brookins. The first half of the program was "Technique in Nature Photography" by Robert Leatherman illustrating his lecture with many color slides of salon quality.

The second half of the program was given over to Alfred Renfro, the editor of our Nature Notes, and assisted by Nature Note, the character he created, that we all like so well. Al's program was a delight to everyone, with his witty comments on the slides he presented of insects and the tiniest living things that our Creator has given us that we call Nature.

In the Motion Picture Division, the fine program was arranged and presented by George W. Cushman, and was divided into two parts. The first portion was a panel discussion on "What Can I Do to Make a Better Motion Picture." This created a very interesting discussion and uncovered many new and instructive ideas.

The second half was the projection of amateur pictures followed by a discussion of their merits and faults, with constructive ideas of "How to do it."

Harold Lincoln Thompson, APSA, the new chairman of the Motion Picture Division, reported on the recent PSA Convention in Chicago. He urged those in attendance to utilize what he deems the most effective method of advertising PSA, enthusiastic word of mouth reporting.

Our new PSA Executive Vice President Mel Phegley presided at lunch in the Cocoanut Grove. He introduced our top PSAers, a few of whom were Floyd Evans, FPSA, our new Western Zone Director; Charles J. Norona, new district representative; Harold Lincoln Thompson, the new Motion Picture chairman; Merl Ewell, APSA; Shirley Hall, FPSA; Julian Hiatt, APSA, membership; Alfred Renfro, Harold Lutes; and Charles Rosher, FPSA, who has just retired from MGM after being in motion pictures for 45 years. Then there were George Brauer, O. A. Kidwell and Glenn E. Brookins, all of whom were honored at Chicago with an APSA.

After lunch—and still in the Cocoanut Grove, Boris Dobro, FPSA presented a very special program entitled "Pictures Around Us."

At the Roundup Dr. Bensusan of South Africa spoke briefly of his visit to the U. S. and stated he was pleased with the warmth and spirit of our people, especially those in photography. The next Roundup is scheduled for San Diego, March 27 with Charles

Wilson as Chairman.

Quite a few PSAers were among the 375 who attended the Photographer's Breakfast on the third day of the annual Death Valley get-together of sourdoughs and camera bugs. At the "head table" were Floyd Evans, Leo Moore, Mel Phegley, M. M. Deaderick, Charles Norona, Smith McMillin, Dr. Harold Lutes, Elbridge Newhall and Joe Muench.

At this meeting the sourdoughs put on a Burro-Flapjack Contest which is so hilarious that the cameras are often forgotten and the boys can only talk about the picture that got away. On the last night there was an outdoor color slide show which was attended by an estimated audience of 3,500 people. Floyd Evans was chairman.

Gwladys Bowen and C. W. Getzendorfer of Portland both sent in reports on a recent talk by Charles A. Kinsley of Eastern Kodak on the National Parks. Three PSA clubs of Portland teamed up to stage the show in the auditorium of the Beaumont school. The lecture was open to the public and the capacity of 500 seats resulted in a turnaway crowd. In addition to the talk, a group of slides selected by the sponsoring clubs were shown.

Mr. Kinsley was honored by a dinner attended by Ernest Rubin, president of Portland PS, Harold Lawrenson, president of Oregon CSC, Ben Allen, president of the Oregon CG, Charles Getzendorfer, DR, Schuyler Hilschir, Gwladys Bowen, wives of the club officers and staff members of the local Kodak store.

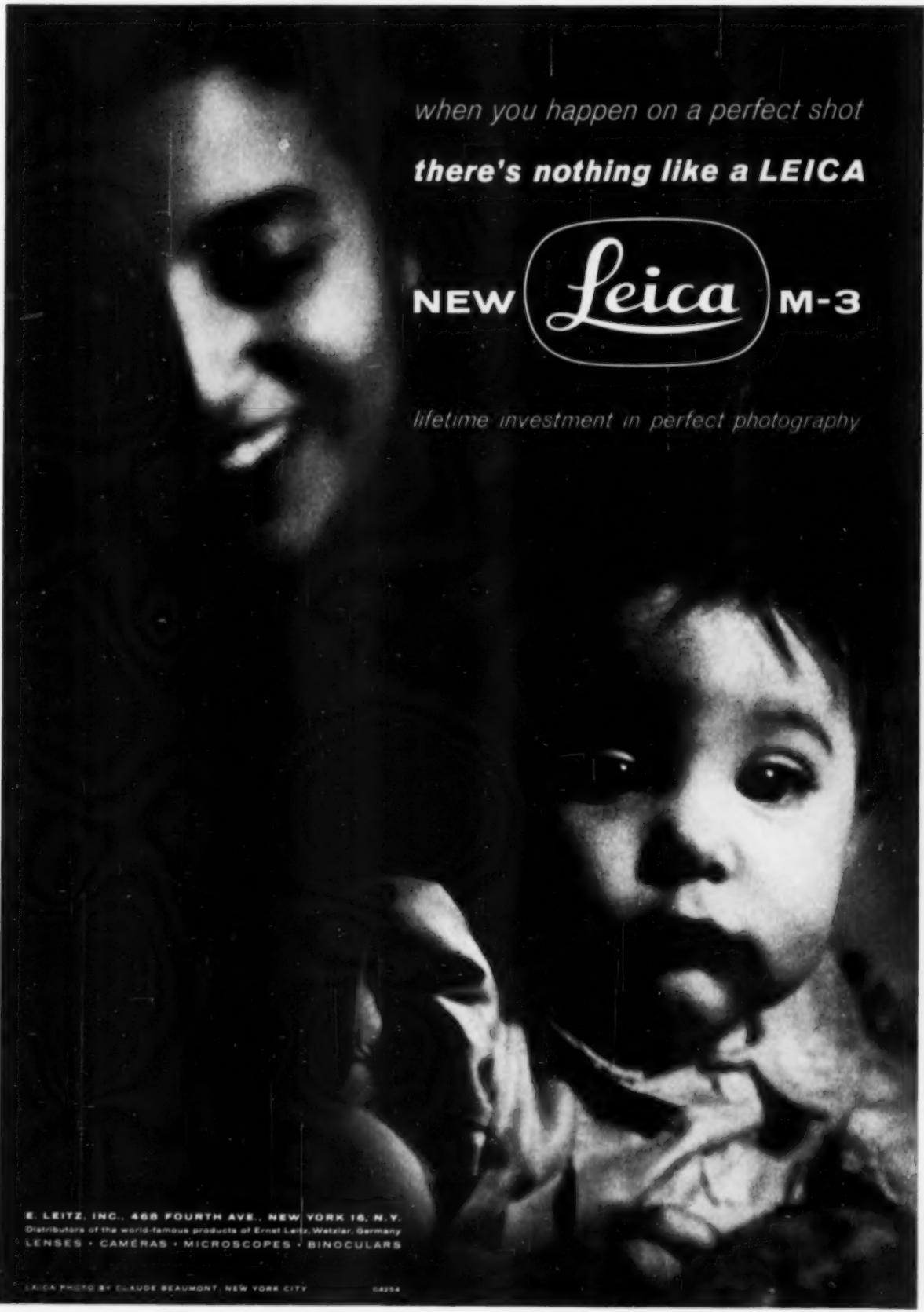
On the following day the clubs staged a field day on the Columbia River, giving Kinsley the full benefit of Oregon's misty atmospheric effects.

A few weeks earlier, another field trip busied PSA members in Oregon, when they made their annual pilgrimage to Celilo Falls. The Dalles CG was host. This Falls is noted for the spectacular fishing done by the Celilo Indians, a scene soon to vanish as the new Dalles Dam will flood this part of the Columbia River.

Personalities: Susie Ulrich, new PSAer from Yakima won Slide of the Year at the Northwest Council Annual Show at Seattle. Charles Getzendorfer was Portland's representative at the Chicago Convention. Max E. Baumberger had a color slide accepted by the Royal. PSA membership got a plug at the short course of the NPPA held in Seattle, with V.P. Joe Costa starred in a talk on color photography. George F. Brauer of Los Angeles was finalized into a surprise party by agreeing to judge a club show. Occasion was to honor his APSA, just awarded at Chicago. There were 38 friends gathered to show their appreciation of his years of helping others. The event was not allowed to get serious! George was crowned . . . with a tripod, had poems dedicated to him, true and fake telegrams read every few minutes. Staged by the four clubs of which he is a member, representatives of fifteen clubs he has helped were there to say "Thanks, George".

Program note: Northern Calif. CCC has a formula for getting a crowd out on a

(See Western Zone, page 52)



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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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Canadiana

Editor: Rex Frost, FPSA
37 Bloor St., W., Toronto

Toughies

It used to be that Canadian monochrome salons had a reputation abroad for being relatively easy to make. For a number of years, the acceptance of prints in most Canadian salons averaged a higher percentage of entries than in most cities of the United States. And for that matter of Canada too.

This is no longer the case. Judges in Canada have become a great deal more selective. This seems to be particularly true of the smaller centers of population.

Nanaimo and Victoria, B. C. are typical cases in point. Both these Vancouver Island salons have come to be known as "toughies" on the score of quality. At 1954's Nanaimo show two Vancouverites and a Yakima, Washington, judge, discriminated in favor of only 22.4 per cent of the print entries submitted.

In similar measure, a couple of judges from Vancouver and a Seattle, Wash., juror pointed thumbs up to only 22.1 per cent.

It's noticeable, looking through the catalogues, that some of the most prominent and prolific exhibitors from North America and abroad, people whose names usually appear three or four times in the acceptance lists, secured only one or two at Nanaimo and Victoria.

Another coincidence in percentage of acceptances shows Nanaimo with 34%, and Victoria with 33% of Canadian prints accepted . . . much above the average.

Canadians have discovered that they cannot send "second best" prints to these B. C. salons and get away with it. Nanaimo and Victoria obviously dish any but top quality pictures.

There's a certain moral to the story based on the acknowledged presumption which exists among many would-be salon exhibitors, that they can be successful submitting "second best" prints to relatively small town salons . . . prints which they would never consider entering in what are supposed to be the more highly competitive exhibitions of photography in the huge metropolis of North America and Europe.

If Nanaimo and Victoria are to be taken as typical examples of the standards of salon responsibility accepted by Canadian salon jurors, presumption that anything short of the best will do, doesn't pay off.

First credits for setting high standards naturally go to the jurors concerned. Strong assists must also be credited to the Salon Secretaries involved in planning their shows more essentially as a quality, than a quantity success. Stan Dakin of Nanaimo and Jim McVie of Victoria, both explosive enthusiasts in their own rights, can logically share the bow.

Stan Dakin scores also along psychological lines, when, in acknowledging the cooperation of Customs officials, he says, "we consider them almost ex-officio members of the Committee." Maybe there's germ of an idea there, and worthy of a tryout for other Canadian Salon secretaries to approach the local Customs big-wig to become actually an ex-officio officer.

Jim McVie's most conspicuous achievement on the Victoria Salon front was the

distinction of securing, for the second consecutive year, the largest number of entries of any monochrome exhibition in all Canada.

Securing a huge entry is first step in building up the desirable reputation for holding a "toughie" show. It means tireless effort, keen organization and club community effort.

Canadian-American Portfolios

Several vacancies currently exist in the PSA Canadian-American portfolios. There are openings for two members to join each of circles No. 1, 2 and 4. Three openings exist in circle 3. There is one vacancy in Circle 5.

Circles 1 to 4 are in the up to 11 x 14 print category. Circle 5 is the 16 x 20 exhibition category.

This is a very excellent activity. Provides the members of each folio opportunity to comment on each other's prints. Is instrumental in making many valuable friendships among those enjoying the fun of photography.

For information about joining these international portfolios write the Can. Secretary, Frank Hopkins, Jr., 4295 Montrose Ave., Westmount, P. Q.

Programming

Canadian Clubs, understandably are clamouring for more programs.

Wally Wood, 500 Dominion Sq. Building, Montreal is still battling with the problem of bringing more U. S. PSA programs into Canada. He recently spent two days discussing the question with Customs officials in Ottawa. Believes we shall be able, shortly, to import this program material into Canada, without duty, and with a minimum of difficulty. This requires that certain affidavits be filed by President Norris Harkness with the Ottawa Customs Branch. It is hoped, among other things to bring four slide shows into Canada, from across the line in the near future.

An effort is under way to speed up new Canadian programs for use by PSA Clubs in this country.

At the end of November the following print shows were in Montreal, and available to Canadian Clubs. James A. McVie No. 1—J. Wallace Galloway—Wellington Lee—R. A. Panter.

At the same date, two slide shows were available. The Dr. F. Burgess Memorial Nature Show. A selection from 1954 Rochester Exhibition.

Clubs desiring these Club programs should contact their Provincial Representative, who will in turn organize distribution through Wally Wood, Coordinator of Canadian Programming Services.

Chatham (Ont.) CC Moves Up

Chatham C.C. is all perked up by recent successes in the PSA Club Slide competition. All 1953 the Chatham Club was way down in the bottom third of the standings. Result of the October competition, first of the 1954-5 season, found Chatham CC in

sixth place, with two of the members slides winning honorable mentions.

Class A, in which the Chatham lads and lassies are entered, finds 49 clubs competing. Pres. Ken Cucksey, with every reason, is all pepped up by his Club's showing.

Canadian Cine News on Page 52

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

While checking over the many camera club bulletins which arrive at this desk each month, we suddenly realized what an interesting variety of names they bear. More concerned with the contents of the bulletins than the names thereof, we had never happened to notice before how many of them are unusual, original and downright humorous!

There are, of course, many which have names of the common or garden variety at the masthead. Good, serviceable names, you understand, but with no attempt made to be other than matter-of-fact about the thing. Indeed, some have no names at all as such, but are merely headed, "Hypo Dunkers Camera Club Bulletin".

The ones which intrigued us, however, were such names as "Hot Hypo", "Clique and Shudder", and that real eye-stopper, "The Revoltin' Development"!

As might be expected, the camera itself exerts a strong influence on the choice of bulletin names. For instance, there's The Lens, The Shutter, Cable Release, Viewfinder, Rangefinder, Focal Plane, Ground Glass, and The Shutter Leaf.

For the actual picture taking procedure there's Close Up, Flash, Snapshots, Light Reading, Time Exposure, and The Birdie.

Also there's In Focus, Out of Focus, and Focus Pocus!

Synchronizer and Lens Flare are two more names somewhat off the beaten track. The Gadget Bag and The Projector line up with the accessories to picture taking.

Thinking in terms of the darkroom and its contents, we have Through the Darkroom Door, Darkroom Dodger, and Hypo Drippings.

Several clubs devoted to color alone have come up with descriptive names for their monthly bulletins. There's Chroma Leader, and Slide-O-Gram for instance. Rainbow, too, is quite descriptive for a color club.

Many bulletins have names that don't tie in with photography. The News and Newsbulletin, are often used, and one council publication is called The Courier.

The name that really had us guessing,

though, was Powder Puffs. We just didn't get the connection until we found that the club's name was Powder House CC!

But whatever the name, the main idea is to put out a bulletin which is interesting, informative and which keeps all the members in touch with everything that goes on. If your club doesn't have a bulletin, how's about getting one started?

And if your club does have a bulletin, are we on your mailing list?

More DR Committees Named

Names of additional members of the committees of the District Representatives have been announced. PSAers and member clubs will find them a source of information about PSA membership and services. If committee-men for your state are not listed here, check the April and August 1954 issues of the Journal, or consult the new list of DRs to be published in the new Membership Directory, out in February.

Arizona

Bruce Cole, Tucson; Elmer Hubbard, Flagstaff.

Connecticut

Raymond J. Le Blanc, APSA, West Hartford; Edward W. Hutchinson, APSA, Sharon.

Maryland

A. Vernon Davis, Hagerstown; Levin G. Hayman, Salisbury.

Ohio

B. E. Bayles, Akron; Glen W. Blackledge, Mansfield; Lawrence D. Hiett, APSA, Grand Rapids; Dan V. Mishler, Smithville; Edward B. Noel, FPSA, Cleveland Heights; Carl C. Shutt, Warren.

More Travel Aides

The names of the following PSAers have been added since the last list of Travel Aides was published.

DELAWARE—Wilmington, James L. Salter, 506 Summitt Ave., Elmhurst. Can furnish mail information on entire state.

KANSAS—Newton, E. O. Smalley, 300 W. Broadway. Will answer questions by mail.

NORTH DAKOTA—Grand Forks, Dr. Fred A. Maides, 1216 Belmont Rd. Will answer mail questions on all of North Dakota.

PENNSYLVANIA—Erie, Mahlon E. Hirsch, 735 E. 33rd St., Tel. Erie 01-6247. —Erie, R. H. Valentine, 549 W. 31st St., Tel. Erie 4-1855.

—Oil City, Frank B. Bayless, 320 Cowell Ave., Tel. 6-4151.

—Pittsburgh, Miss Martha C. Schweitzer, 50 Stanish Road (28) Tel. LE 1-6638. Will answer mail questions and help with personal guiding when available. Special interest in landscapes, children and animals. Stereo fan.

SOUTH AFRICA—Johannesburg, Roy R. Smith, P.O. Box 1751, Tel. 23-1341. Knows all of South Africa and will be glad to hear from anyone planning a trip there. In Johannesburg on Saturdays and Sundays.

ACL Clubs

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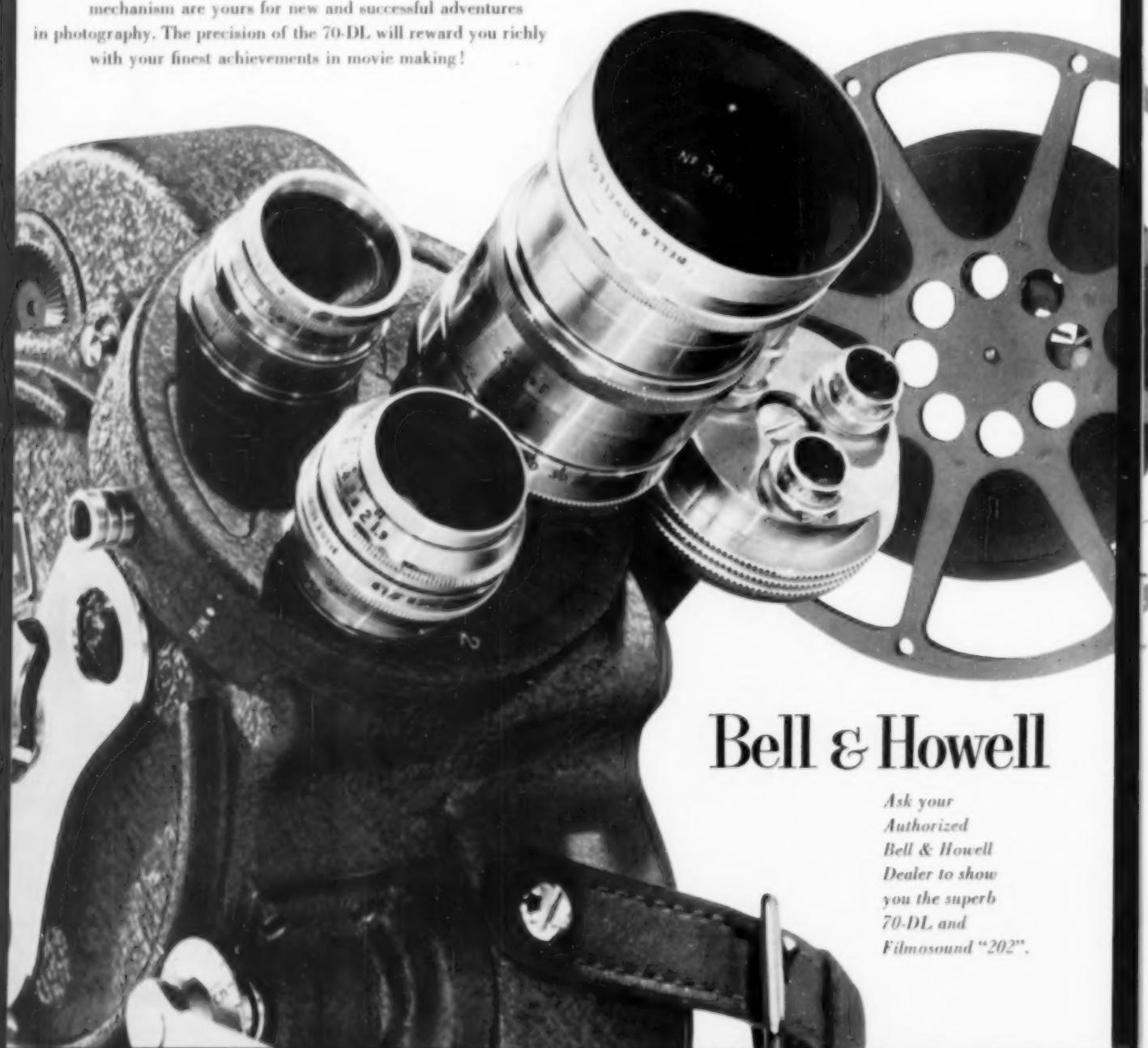
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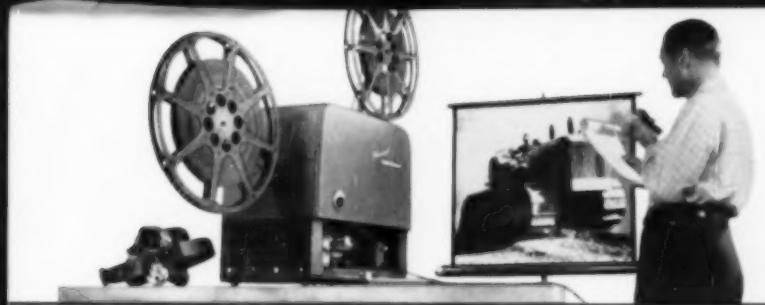
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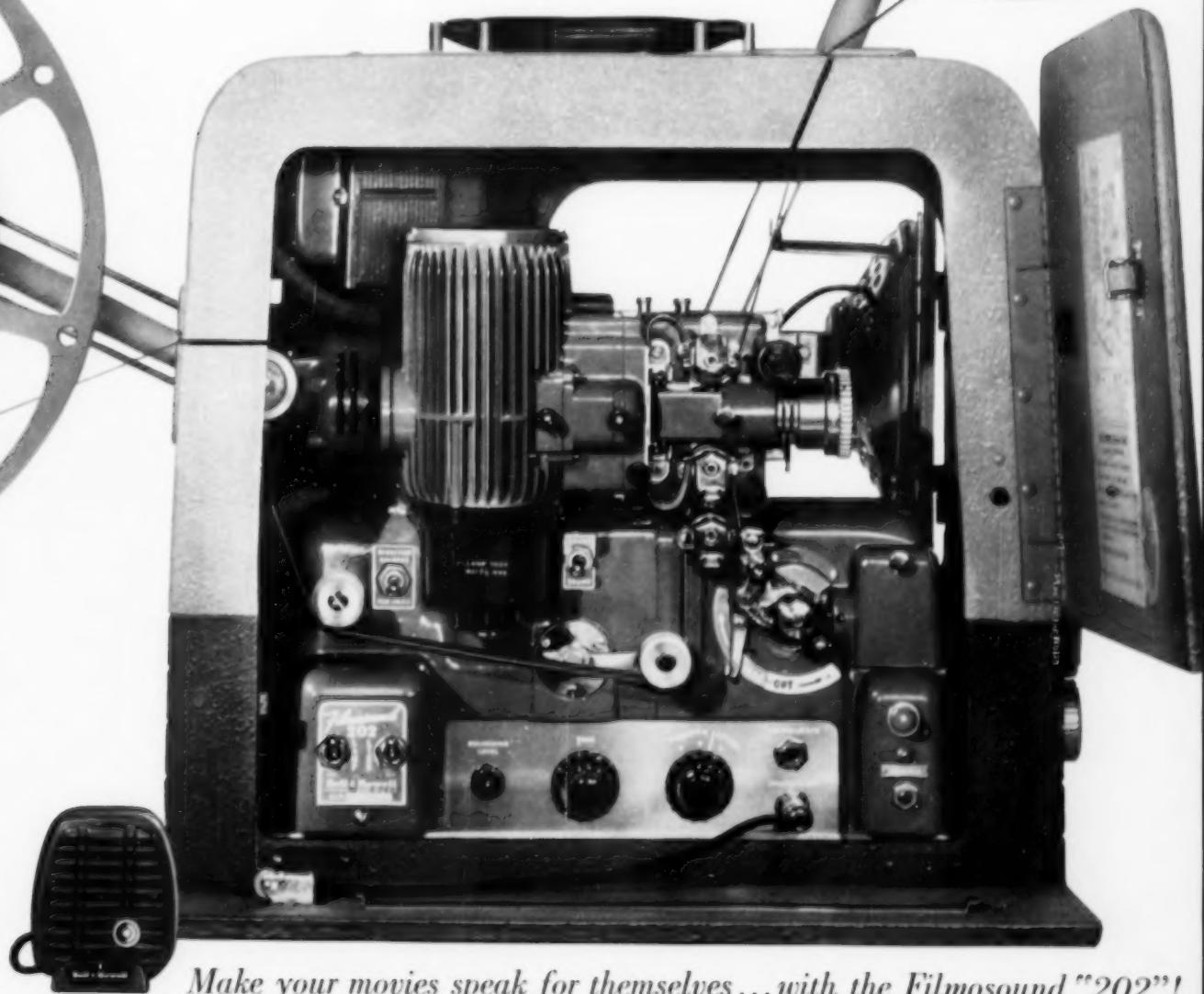


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Cinema Clinic

Conducted by George W. Cushman

Artistic vs. Scientific

It has always been a puzzle to me why 99 percent of all amateur movie makers are keenly interested in the mechanics and technical perfection of motion pictures, but are only slightly interested in the artistic side.

I have heard the expression many times that John Doe has some wonderful, superb pictures of Mexico, and that I should make it a point to see them.

So I ask John Doe to see his pictures, and what do I see? I see perfect exposure, thanks to his exposure meter; I see critically sharp pictures, thanks to his What'sar lens; I see beautiful color, thanks to the film manufacturer; and I see a steady picture, thanks to his camera manufacturer and his tripod.

I also see mother and dad grinning at the camera, then waving in front of the big monument at Monterey. I see a close-up of two Mexican girls carrying pots on their heads, both cut off at the top. (John Doe doesn't own a parrallax corrector as yet.) I see a pan shot of a town that isn't titled, a boat on a lake that is not explained, three men making some object with their hands, I don't know what, a market where several unnamed objects are being sold, numerous shots of fields, some men apparently fishing with some large, strange nets, and numerous shots of papa and mama Doe getting in and out of the car plus several scenes of tourist cottages or motels.

What, exactly, have I seen? I have seen what my friends think are excellent movies.

Phooey.

Did you ever look at a good painting up close? You can see the brush marks, the gobs of paint, the poor mixture of two different colors. A poor job, in a way.

But as you stand back you see a beautiful picture—a masterpiece—a thing of beauty. You see harmony of color—balance of light and shadow—an overall scene that you will not soon forget.

I would like to have seen a film of Mexico that I could have remembered, but John Doe let me down badly. He showed me a series of technically perfect snapshots, but not a picture of the country which abounds in colorful picture material.

His shots contained no continuity, there was no central theme, he didn't build any sequences on any subject. And what is perhaps worst of all, he

didn't explain what the snapshots were he did show. No titles at all. Yet it was described by several amateur filmmakers as a very fine film of Mexico.

The making of titles is one of the most abused phases of amateur movie making. I recently saw a trophy awarded to a film maker for his excellent titles. The exposure, color, centering, and focus were indeed excellent. No argument there. But his titles failed entirely to satisfactorily explain the picture. That is, they were poorly worded. It was indeed a crime that the judges placed the emphasis on technical excellence rather than the editorial use of his titles—rather than their appropriateness in the film.

Judges are often prone to judge a film on the titles it has instead of the titles it doesn't need. Once when judging a film contest I gave a film that had no titles the full allotment of ten points, merely because it told its story without them. The other judges gave the film no points on titles.

"How come you give this film ten points on titles when it didn't have any titles," they asked. "Because," I replied, "the film was perfectly titled." And, of course, it was. It didn't have any titles because it didn't need any, and, since the movie maker had shown perfect judgment as far as titles for his film were concerned, I gave him the full ten points. Had he used titles, I would have had to mark him down, for titles in his film were not necessary, and when titles are not necessary they should never be used.

Illumination is another phase of movie making that is terribly abused. Amateurs read in their instruction books that three number two photofloods placed seven feet from the subject will require an exposure of f.2 on their color film. So they plunk down the lights as ordered and shoot away. The exposure is perfect, but the lighting is terrible, unless the filer studies artistic lighting principles and places his lights to hit the subject in a proper manner.

And now, with the coming of sound movies for the amateur, the preference of technical excellence is completely overshadowing the artistic and judicial use of music and narration.

I was recently asked to judge a contest for a nearby movie club. One of the films was accompanied by recorded sound on tape and through the grapevine I had heard whispers that the

sound on this film was excellent—one of the best amateur productions from a sound standpoint to appear in local club circles in a long time.

The film was a trip to Hawaii and required 40 minutes on the screen. The accompanying sound track was Hawaiian music—just one record after another. At the end of fifteen minutes I was so sick of Hawaiian music I hoped his machine would blow a fuse. No such luck.

After the judging he casually asked me how I liked his sound. I was frank. I said I didn't like it. "But" he retorted, "it has no wow and no flutter, was just right in tone quality—in fact, it was recorded on an Ampex!"

Indeed, it was technically perfect. But there was no narration to explain the scenes, the music was all the same tempo, and it never varied to keep pace with the picture. It was, in my opinion, one of the worst attempts at scoring a film I have ever seen.

You can't play just any old record with a picture and call it a good sound track, no matter how perfect technically.

Contrast this with another film I recall in which the film maker used a cheap tape recorder, recorded his music too low and played it too high—through a speaker too small for the room—all of which adds up to inferior technical quality, but who had spent hours in hunting just the right music to fit each sequence of his picture, fading one theme into another so you couldn't tell when one record stopped and the next began, and who worked in sound effects carefully and didn't overdo them.

I was conscious of his inferior sound quality for a minute or so. Then his superb sound track, artistically speaking, added so much to his picture that I soon forgot it was not as good as the quality one would expect from equipment costing ten times as much, and I completely lost myself in his picture!

It takes more than a technician to make a good motion picture. The ideal team is a technician and an artist working together.

Unfortunately, the amateur must be the whole team-in-one and must be both technician and artist.

But I clearly feel, as will you if you think about it a bit, that too many of us—far too many of us—are 99 percent

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

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NEW... 300 watt T-8½ bulb
with C-13 filament makes color
slides look better, brighter, in
many slide projectors.

A new filament developed by General Electric Lamp Research concentrates the light in a smaller area. Result, your slides... both horizontals and verticals... are brighter, more uniformly lighted on the screen. To get these improvements, insist on G-E.



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Most Important Product*



**GENERAL
ELECTRIC**

technicians at heart, and our artistic temperament is sadly missing.

For the sake of our pictures, let's not be so darned critical on the technical side of the hobby, and give more thought and emphasis to the artistic side—the continuity, the thoroughness of covering a subject, the complete sequence structure, the appropriateness of titles, the adequate use of sound, and last of all, the overall effect the film as a whole will have on those who see it.

The technical quality is forgotten much sooner than the story the film has to tell.

Mailing Film from Italy or Turkey

In general, picture taking travelers have no difficulty in mailing exposed film back to the U. S. for processing, unless they attempt to mail it from Italy or Turkey.

In Italy postal regulations prohibit mailing undeveloped film out of the country. Italian postal clerks may accept such film for mailing, but it will ultimately be impounded by postal authorities. It is difficult, if not impossible, to secure the release of such film.

Kodak recommends that travelers in Italy take their exposed Cine-film, Kodachrome and Kodacolor Film to Kodak, S.p.A. in Milan, Via Vittor Pisani, 16; or Rome, Via Nazionale, 26-27; from where it will be sent to the Kodak processing laboratory in Paris for processing under a special export license. Alternatively the customer may take his film out of the country in his personal baggage and mail it to Rochester from another country.

Turkey prohibits sending or taking exposed but undeveloped film out of the country for security reasons.

Error

One honor too many was racked up on Aubrey Bodine in the byline of the review of his book on the Chesapeake. We made him a Fellow of the Royal and he isn't. It should have said Fellow of the NPPA, or National Press Photographers Association. Our apologies to the Royal, to Aubrey and the NPPA.

Silver Springs in May

Plan to be at both

Professional Junior Tripod

—used by more professional cameramen than any other tripod in the world.

Shown with friction type head which handles all 16mm cameras, with or without motor. Also 35mm B & H Eyemo, DeVry. Interchangeable with gear drive head. "Baby" tripod base and "Hi-Hat" also available.

*If you're a professional—you need
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Johnny Appleseed's Mail Bag

For the benefit of the many new PSA members who have joined PSA and the MPD from ACI, a rundown on PSA's information services could be very helpful. It may help some of our other new members, too.

We in PSA know the truth of the old adage, "you only get out what you put in". We have learned that truth in the many friendships made by serving and helping others to find their niche in the pleasures of photography, no matter what kind. Each Division of PSA has specialists in every phase within its purview, men and women of experience who delight in helping others. Many of them are listed in the PSA Services Directory and in the Division Service Bulletins.

But what does one do when his problem doesn't fall down a straight Divisional line? Perhaps it doesn't seem that simple, or it may bridge across several specialties. Out of that need Johnny Appleseed, F.P.S.A., was born. Johnny isn't any person. He is the spirit of helpful service, yet he is many persons. His helpers, like Santa's helpers, are anonymous until they serve someone in need.

If you have a problem, look in the listings on the Services Page under the Divisions of which you are a member. If it is a technical problem, perhaps the TD's Photographic Information Committee can help you. But if you cannot locate a title there that seems to fit your problem, then you write Johnny Appleseed, F.P.S.A., Photographic Society of America, 2005 Walnut St., Philadelphia 3, Penna. Your letter will be forwarded to the person best fitted to answer your need and if it is of general interest, it may also be printed in the Mail Bag to help others. As is the case with all PSA services, there is no charge to PSA members. However, don't call at Headquarters and expect to find Johnny. He doesn't exist except in spirit.

There is one service which is listed this month for the first time. Through an oversight it was omitted from the Services Page. That is the Travel Committee, headed by Tom Firth. Tom and his committee members have covered most of the country and know the good picture spots. You will find many of their Travel Aides listed in the 1955 Membership Directory, in the Geographical Index. These Aides provide on-the-spot information about their own localities. You can write them, enclosing an envelope for reply, before you visit their section. However, we suggest, whether you write to Johnny or the Travel group, that you inquire far enough in advance of your needs for mail to be forwarded and that takes time. Johnny has had travel letters reach him only a week before a person was starting on a trip and before the mails could carry it to the Travel Aide the trip was under way.

Now let's see what is in the Mail Bag that might be of general interest.

Fungus troubles

Dear Johnny:

I have mounted some of my 35mm transparencies in glass and now I notice a fungus growth starting

to cover one type of film. The others seem unaffected. I know where the growth originated since I have lived in both tropical Brazil and the Far East. How can I save these slides?

Also I notice fungus growing on a lens and a pair of binoculars. Can this be cleaned off and the lenses recoted again? Also is it possible to fungus-proof lenses and other equipment sensitive to damp, humid climates without going to the bother of storing in containers of silica gel or other desiccant?

R.H.P.

Missouri

If the fungus has already attacked the gelatin of your films you can't restore them to their original condition. You can prevent further damage by soaking your film for three minutes in a 1% solution of Dimecide G, an anti-fungus agent made by Dow Chemical Co. of Midland, Mich.

The fungus in your lens is probably feeding on the cement which holds some of the elements together. These can be cleaned and re-coated. If the coating has been attacked, they will need to be recoted. Herb MacDonough, TD Chairman, who gave Johnny your answer, suggests the Gould Lens Service, Binghamton, N.Y., for the work.

Johnny had a similar letter from a PSAer in Havana who has had similar trouble, although he keeps his slides in an air-conditioned room. Guess he should take them outside to show them!

One-shot camera repairs

Dear Johnny:

Where can I have a Devin One-shot color camera repaired? One of the pellicle mirrors requires replacement. I know the company is out of business.

N.R.R.

New Hampshire

Johnny doesn't know if there is an answer to this one close to you. There are several repairmen in the New York area who have had experience with one shot cameras. One we would suggest you write is Adam Arctical Corp., 110 W. 32nd St., New York 1, N.Y. If they can't handle it for you, perhaps your next best bet is to write Curtis Laboratories, 2718 Griffith Park Blvd., Los Angeles 27, Calif. Curtis makes a one-shot camera and might be able to supply the pellicle.

Speed-up

Dear Sir:

I have been advised to use sodium carbonate rinses before washing prints to reduce the washing time required. Eastman advertises Kodak for this purpose but it is not available in the local stores. Is the technique correct?

C.R.G.

New York

Yes, you can halve the washing time by the alkaline rinses. Proportions are not too critical. Kodak's Data Book on Chemicals and Formulas suggests a 2% solution of Kodak for 2 minutes. The same source states that the carbonate bath may cause trouble from gas bubbles in the presence of an acid washing bath. Any of the alkaline treatments will soften the gelatin to a degree (that is one function of the alkali in your developer), and this may cause difficulties in ferricyping, or in picking up rust and stains. If you really want to save some time, why not use a hypo eliminator?

Which to buy?

Dear Johnny:

I am a new PSA member and at present I have a Leica III. I have thought of trading in my Leica for the new M-3 model. There are several Exakta advocates in our club and they want me to get an Exakta. Please help me make my choice, an M-3 or a V-X. Also can you tell me how Leica and Zeiss lenses compare with each other.

A.L.

New York

Well, A.L., you really want to put Johnny on the spot, don't you? Since you are a new PSAer, you couldn't expect to know Johnny's rules (better run them again soon), but the one thing Johnny won't do is to compare products. Johnny will recommend a specific product when it is the only one which will do a certain job, or when there is nothing else like it. PSA does not have a testing laboratory on which to base such findings, and although we have many skilled and wise members, when it comes to photographic equipment, every man seems to have his own tastes. Just remember it isn't the camera that makes the picture, it's the man who uses it, all the camera does is photograph the scene. Have you exhausted all the possibilities of your III, or will the Exakta, or a Rollei or an 8x10 view camera do better for the type of work you want to do? By all means get yourself the best equipment you can afford, but be sure you have really learned to use your present equipment.



Johnny Appleseed, F.P.S.A.

Electronic flash

Dear Sir:

Where may I obtain directions and circuit diagrams for building an electronic flash unit?

A.B.

California

Send 50 cents to the Illinois Condenser Co., 1616 N. Throop St., Chicago 22, Ill. for a copy of their Electronic Flash Handbook. This has several circuits and construction details. It was reviewed in the Journal several months ago.

Color Division Awards of Merit

★★★

64 different slides—Total 320

Lewis A. Trapp, Toronto, Ontario, Canada

★★★

32 different slides—Total 160

Roland N. Anderson, Detroit, Mich.

Floyd A. Lewis, Hollis, N.Y.

David A. Murray, APSA, East Orange, N.J.

Mrs. Irma Louise Rudd, Redondo Beach, Calif.

John Sherman, APSA, Minneapolis, Minn.

John H. Wilke, APSA, St. Paul, Minn.

★

16 different slides—Total 30

Ernst Ehlefeld, Jackson Heights, N.Y.

Martin J. Schmidt, Chicago, Ill.

Samuel Stern, New York, N.Y.

P. W. Young, APSA, Minneapolis, Minn.

★

6 different slides—Total 30

John H. Connery, St. Louis Park, Minn.

J. Allen Foster, San Diego, Calif.

Robert E. Greenquist, New York, N.Y.

Dele B. Hardie, Minneapolis, Minn.

Charles G. Hess, Richmond Hill, N.Y.

J. F. Johnson, Minneapolis, Minn.

Elmer Ray Johnson, Springfield, Mass.

Edmund V. Mayer, Bronx, N.Y.

Frank C. McAdams, Madison, Wis.

H. P. Merrifield, Dallas, Texas

Elizabeth B. Ransom, New York, N.Y.

Larned L. Tuttle, LaJolla, Calif.

Mrs. Claire Webster, Berkeley, Calif.

Going Tropical?

If you are going to the tropics soon you will want a copy of the revised "Notes on Tropical Photography" which is yours if you ask the Sales Service Division of the Eastman Kodak Co. for it.

For Services See Directory
Page 56 this issue



How Herbert Knapp captured a kingdom for Walt Disney's movie "Siam"



FOR Walt Disney's new "People and Places" series, Herbert Knapp, well-known cinematographer, explorer, scientist, and lecturer, took a fast plane to Siam. There, on square-cut emerald rice paddies . . . in the heart of lush jungles . . . in the royal court . . . and amidst river sampan traffic as jumbled as Fifth Avenue during the rush hour, he set up his Cine-Kodak Special II Camera and recorded life as he found it.



Cine-Kodak Special II Camera can be obtained with either a 25mm. f/1.9 or f/1.4 lens . . . and with either a 100-foot or 200-foot interchangeable film chamber. Prices start at \$990 . . . and no other camera in its price range offers such great precision or so many built-in features.

Without the convenience of studio lighting and accessories, Knapp and his Special II shot color movies with all the quality and special effects of a studio-made film.

When you see Walt Disney's film, "SIAM," consider why—when theater-quality films were the chief object—Knapp chose the Cine-Kodak Special II for this difficult expedition.

The Cine-Kodak Special II Camera

The Cine-Kodak Special II is the favorite not only of the world's top professional cinematographers like Herbert

Knapp, but of expert amateur cameramen, too. No wonder. It has all the versatility you need for making the finest 16mm. movies . . . built right into a single, compact unit. You can quickly and easily make fades, dissolves, and multiple exposures . . . change from one film to another . . . shift from normal shooting to telephoto lens . . . make speeded-up or slow-motion movies, masked shots, and many other cinematic effects.

Ask your Kodak dealer—or mail the handy coupon—for a free 16-page booklet describing this amazing camera.

Most Kodak dealers offer convenient terms. Price includes Federal Tax and is subject to change without notice.

EASTMAN KODAK COMPANY

Dept. 1-214, Rochester 4, N. Y.

Please send me more information about the Cine-Kodak Special II Camera.

NAME _____

POSITION _____

COMPANY _____

STREET _____

CITY _____ STATE _____

(Zone)



Kodak
TRADE-MARK

High Resolutions

—and the check-points that add up to a good enlarger (one worthy of the New Year)... overdue homage to a sturdy warrior... how to put more and safer light where it belongs... a good movie camera for \$990... an oversize exposure index and what you can get with it... and the lustrous virtues of Kodak Medalist Paper J.

January and such

This, in theory, is January. (*Theory*, because sometimes January magazines come out in November or December and are read on Washington's Birthday.) This is the time of year when we all stand up a little straighter, breathe a little deeper, and resolve to lead bigger and brighter lives during the New Year.

At this blithe season, everyone acquires more resolving power than the Kodak Ektar Lens of a Kodak Chevron Camera, if that be possible. We all vow henceforth to compose all pictures ac-



cording to the laws of harmony and balance, to expose all prints accurately, to develop them all for a full 90 or 120 seconds, and to throw the hypo out before it begins to foam. We plan to live up to all the superb photo materials that a bountiful civilization has bestowed upon us. We're going to do everything right.

Well, some technicians make it—at least through February. The rest of us frail mortals are soon back in the same jolly old groove, playing by ear and having a wonderful time. And somehow it always turns out to be a Happy New Year.

Enlarger check

This is a good month to talk about enlargers, and an even better month to examine critically the one you're using. Some time ago, we put together a check list of the things a good enlarger ought to have. (We did this in order to prove that the Kodak Flurolite Enlarger has *all* these things.) Perhaps you'd like to

try this check list on that piece of machinery you're using now. If it measures up, fine; if not, your Kodak dealer will be happy to have you examine a new Flurolite.

Check the illumination. An "integrating sphere" lamp house with fluorescent "cold" light is the modern source. This is the illuminating system on the Flurolite Enlarger.

Check the balance. Flurolite's spring counterbalance assures easy raising and lowering of enlarger head.

Check the range. Flurolite head swings entirely around, for projecting big blowups all the way to the floor.

Check the coolness. Circline fluorescent light is safer for negatives. Lamp house never becomes hot in these enlargers.

Check the controls. Flurolite's tilting head and rotating negative carriers allow perspective control in *all* planes!

Check the handling. Flurolite's smooth vernier controls allow swift



simultaneous two-hand manipulation. The speed of auto-focusing, plus the precision of visual setting.

Check the scope. Flurolite's long bellows allows wide range of enlargement. Lenses interchangeable.

Check the materials. Flurolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base, and so on.

Check the rigidity. Flurolite column is deep-anchored—extends all the way

to the bottom of the all-metal paper-cabinet base.

Check electrical safety. Flurolite connections are safe and permanent—made at the factory. Heavy-duty cord is self-coiling—avoids kinking and fraying.

Check versatility. Flurolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!

Check convenience. Light-tight cabinet base holds paper—and test strips—right at hand.

Check value. Weigh all the features against the price. Flurolite price, \$99.50 without lens... a "most-for-your-money" value.

Propriety and taste

Some men like plain socks, some like striped socks, some are happiest in Argyles. It is largely a matter of mood and personal taste, and fitness for the occasion. This, if we may ascend from hosiery to aesthetics, is exactly why we make Kodabromide Paper in five surface types, Kodak Medalist in five, and Kodak Opal in ten. Opal Z (tapestry, lustre, on rich old-ivory stock) may be just the ticket for a fireside pictorial, and the worst thing in the world for a snowy mountain side or glittering seascape. Medalist E (fine grained, lustre, on pure



white stock) may be exactly right for the seascape, especially when you tone the print blue. And so on. Knowledge of paper types, from mirror-smooth glossy

& Faster Film

to rough tapestry, is the mark of the discriminating photographer.

But often someone asks us: isn't there one surface that's pretty generally useful? Sir, we are glad you raised that question. Let us guide your attention to smooth, white, *high lustre* Kodak Medalist J, available in double weight in four printing grades, 1, 2, 3, and 4. This is a paper which has lots of surface sparkle, keeps the richness of the blacks, holds detail and texture, but does not have the glassy slickness of *glossy* paper. Yet if you wish, you can ferrotype it to get a full-gloss surface, for reproduction prints. It's a wonderful paper. Comes in all four grades in the popular sizes up to 16 x 20. (Kodak Opal K is the same beautiful high-lustre surface on a *cream* white stock.)

Swoosh-X!

How fast is the new super-speed Kodak Tri-X Roll Film? That's easy. It's exactly as fast as Kodak Royal Pan Sheet Film. In fact, it's the same type of film, except for the thinner roll-film base.

We give both Tri-X and Royal Pan an official exposure index of 200 Daylight, 160 Tungsten. Not that we want to be fussy overcautious; it's just that the standard tests yield those values. But a lot of people claim that Tri-X and Royal Pan are two to five times as fast as we say.

Recently, *Photography Magazine* decided to give Tri-X a field test. They shot one negative outdoors at an index of 8000. This was a flop. They shot one at 4000. This was printable, but the prints weren't exactly salon material. At 2000, better. They got first-quality prints from the negatives shot at 1000 down to 400. Same for 200. Everything from 4000 to 25 was printable (which, in our book, adds up to a lot of exposure latitude.) Indoors, with ordinary incandescent light, they found 650 and 800 to be good working indexes with their equipment.

What this all means is that if you know your lens and shutter and exposure meter and your processing, you can squeeze an awful lot of performance out of Tri-X without sacrificing quality. Mostly depends on what density you prefer in negatives.

We were planning to go into a sales talk about the fine grain of Tri-X, its

superior toe slope that gives unusually clean tonal separation in the shadows, its freedom from highlight blocking even with forced development, its balanced color sensitivity, and so on—but those are all the same as for Royal Pan, which we have been describing to you in glowing terms for the past year.

You should be able to get Kodak Tri-X Roll Film at your Kodak dealer's now, in 120, 620, and 35mm, for your own tests. Same prices as Kodak Super-XX Roll Film.

Sturdy warrior

Not for a long time have we paid homage to Kodak Developer D-76. *Photography Magazine* reminded us of this when it automatically chose D-76 as the "yardstick" for testing our new super-speed Kodak Tri-X Roll Film (see above).

Good old D-76 is the pioneer fine-grain film developer that lifted the movie



industry out of the soot-and-whitewash, snowballs-and-cinders era. Then miniature-camera enthusiasts discovered D-76. This happened many years ago, but in an age of glamor-puss fine-grain developers, D-76 still stands out like a full moon on a winter night. If you want *all* the shadow detail a film can deliver, if you want beautiful long scale and delicate gradation, if you want reasonably fine grain without *any* sacrifice of emulsion speed—just go around to your Kodak dealer and whisper "Kodak D-76" in his ear.

Your dealer can fix you up with a size of D-76 to make 1 quart (36 cents), a 1-gallon size (78 cents) or a 10-gallon

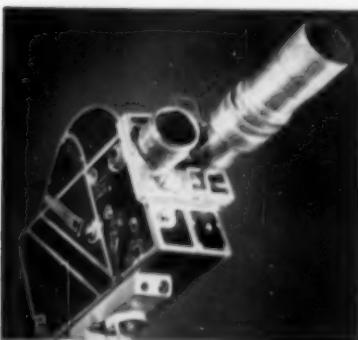
size (\$4.20). Better stop at 1 gallon, and buy more as you need it. You use it over and over, with occasional replenishment.

Obliging lamp

The more we use the Kodak 2-Way Safelamp, the better we like it. We've tried it in a ceiling socket, with Wratten 0A Safelights on *both* sides—and it throws a nice gentle light all over the darkroom, brightening up the odd nooks and dark corners. We've tried it on the wall, at a safe 4-foot height above the print trays, and it pours out all the light we can use. Now we've tried it close over the sink, under a wide shelf with the underside painted white. To develop a print, we turn the safelight up, and we have soft indirect light by reflection from the white shelf. To inspect the print after it's in the hypo, we swivel the light down, and we have about four times as much light as when we were developing. Every darkroom ought to have one or two of these useful widgets. The \$5.25 price includes the 0A Safelight Filter (for contact and enlarging papers) and a 15-watt 110-130-volt lamp.

Super-special II

We find that a good many people don't know much about our finest 16mm movie camera, the 5900 Cine-Kodak Special II. This is deplorable but perhaps not surprising. Our literature on the Special is rather lavish (as befits so



magnificent a professional camera) and so it doesn't get tossed about too freely. If you'd like the details on this unique instrument and its numerous accessories, free of charge, just drop a letter or postcard to our Department 8-V.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
TRADE-NAME

EASTMAN KODAK COMPANY, Rochester 4, N.Y.



Joseph J. Harley

ACL Joins MPD

Joseph J. Harley
President, Amateur Cinema League, Inc.
1950-1954

Welcome to Motion Picture Division

By Harold Lincoln Thompson, APSA
Chairman, Motion Picture Division, PSA.



Harold Lincoln Thompson, APSA

Now that the Motion Picture Division of the Photographic Society of America and the Amateur Cinema League are unified, I take the opportunity to greet and to welcome the new members of the Division.

Time will be required to work out the details and thus we ask your indulgence. Meanwhile may I ask that the new members familiarize yourselves with the services offered by the Division as they are listed in the appropriate section of the PSA Journal.

We are especially in need of articles on motion picture techniques, sound and other allied subjects for forthcoming issues of the Journal. Those who wish to contribute are requested to communicate directly with James Dobyns, MPD Editor. Moreover, if any one of you wish to suggest ways in which our services may be improved or expanded, we shall be happy to hear from you. We are especially anxious to hear from those who are willing to volunteer for the committee work.

It is a great pleasure to welcome our new ACL friends into the expanded and unified Motion Picture Division of the Photographic Society of America.

Welcome to PSA

By Norris Harkness
President, Photographic Society of America

The two greatest organizations in the world of non-professional movies have now joined forces. It is an important day for movies and movie makers.

After long deliberation, the members of the Amateur Cinema League have voted to combine with our Motion Picture Division and we now have the opportunity of greeting as fellow PSAers all those who formerly used the ACL initials after their names. We all hope that they will sign themselves "PSA" with even more pride than before.

The ACL has a long and honored history of service to its members and great contributions to movie making. Too, the MPD, while younger than ACL, can look back on its record with tremendous satisfaction. Looking ahead and thinking of the great number of the world's finest filmmakers and most experienced movie makers working as a single unit, we can anticipate a great increase in the service opportunities offered by the new combined group in PSA and, through their efforts, an even greater interest in movies on the part of an ever-growing number of photographers.

It is the tentative plan of the Division to continue all existing services and competitions wherever possible and to provide movie makers throughout the Society with far more assistance than has been possible in either of the previous organizations.

That provides at once a wonderful opportunity and a great responsibility for every member of the combined group. The growth of demand for more and better services requires that more movie makers be engaged in providing those services, and fortunately, that means that far more movie makers will experience the deep satisfaction that we all get from contributing even in a small way to our fellow PSAers' skill and pleasure.

In turn, all this means that our new fellow members, under the PSA principle of having members provide strictly photographic services to each other, will find a new gratification in working closely with other movie makers. They will find a real opportunity for service to their whole photographic community through participation in the work of the Chapters as they are established. They will, we all hope, gain in another direction through becoming active in the organizational side of PSA where so many of us have found perhaps even more gratification than in our actual camera work.

In short, they will experience the same feeling of accomplishment that has contributed so much to every member of PSA.

The new plans involve the publication of much motion picture material in the Journal since Movie Makers will no longer appear. There will not be a separate section in the Journal since so very large a proportion of the material written for the movie makers has definite valuable applications for most branches of still photography just as most of the information published for the pictorialist and the color worker is equally valuable for the movie maker. However, since this is, in effect, the union of two publications as well as of the two motion picture groups, there will be considerably more motion picture material in the Journal than has been the case in the past and your Journal will be a little thicker because of it. From the attitude of our friends among the manufacturers, the Publications Committee feels confident that it will be possible to increase the thickness of the Journal still further in the near future and that we shall be able to provide more helpful material of all kinds.

This juncture, then, of the ACL and PSA's MPD can be of great benefit to every member of PSA no matter which organization he first joined. However, this can have its full effect for every member of the Society only if we all realize that PSA is a true membership organization in which the Society itself provides office, publication, and similar services while each member also contributes his own individual part to the general welfare of his group and the whole organization. We can succeed in making PSA even more important to every individual and to photography as a whole if we work together in the same spirit of brotherhood that is so vitally important to smaller camera organizations where friend works with and for friend. With that spirit there is no limit to what we can accomplish, and I know we can all look forward to an organization so filled with exciting opportunities that each of us will find his PSA membership ever more valuable.

All this can well be summed up in two short sentences. A sincere welcome to all new PSAers and to each of them individually. May they soon find the full benefits and satisfactions of that membership by making use of the services the Society and its Divisions provide and in having a part of extending their value to others.



Norris Harkness, FPSA



Hiram Percy Maxim Award for 1954 — Narrow Gauge Kingdom by Roger H. Klatt, ACL

The Ten Best and the Maxim Memorial Award

By James W. Moore

We proudly present for 1954 the twenty-fifth annual selection by the Amateur Cinema League of the Ten Best Amateur Films of the Year and the eighteenth annual Hiram Percy Maxim Memorial Award.

The Maxim Memorial, which stands in the League's headquarters was established in 1937 by Percy Maxim Lee, FACI., daughter of the Founder President of the Amateur Cinema League. On it each year there is engraved the name of the Maxim Memorial Award winner; and to that winner goes a sum of one hundred dollars and a miniature silvered replica of the Memorial itself. The Maxim Memorial Award winner for 1954 is announced herewith:

THE HIRAM PERCY MAXIM MEMORIAL AWARD

Narrow Gauge Kingdom, 1050 feet, 16mm. magnetic sound on Kodachrome, by Roger H. Klatt, ACL, of Minneapolis, Minn.

Next are presented the Ten Best Amateur Films of 1954, listed alphabetically by titles.

•

THE TEN BEST AMATEUR FILMS

Colonial Williamsburg, 475 feet, 16mm. magnetic sound on Kodachrome, by Oscar H. Horovitz, FACI, of Newton, Mass.

Eye to Eye, 400 feet, 16mm. magnetic sound on Kodachrome, by Tullio Pellegrini PSA, ACL, of San Francisco, Calif.

Florida Vacation Fun, 375 feet, 16mm. magnetic sound on Kodachrome, by Benjamin B. Crocker, ACL, of Boston, Mass.

Het is Lente in Holland!, 460 feet, 16mm. Kodachrome,

with sound on tape, by Esther S. Cooke, ACL, of Albany, N. Y.

Narrow Gauge Kingdom, previously itemized.

Nature in the Garden, 350 feet, 16mm. optical sound on Kodachrome, by W. G. Nicholls, ACL, of Parkdale, Victoria, Australia.

Once Upon a Rose, 650 feet, 16mm. magnetic sound on Kodachrome, by William H. Eddy, of Lexington, Ky.

Stroket's Kavalerer, 280 feet, 16mm. Kodachrome, with sound on tape, by Mathis Kverne, of Oslo, Norway.

The Horn, 200 feet, 8mm. Kodachrome with sound on tape, by Dominic Mumolo, of Inglewood, Calif.

The Nativity, 175 feet, 8mm. Kodachrome, with sound on tape, by Sal Pizzo, ACL, of San Francisco, Calif.

HONORABLE MENTIONS

Der Brief, 400 feet, 16mm. black and white, with sound on tape, by Dr. Oscar Wurmboeck, of Munchen, Germany.

Entre dos Rosas, 650 feet, 16mm. optical sound on black and white, by a Carlos Barrios Baron and Alfredo Rubio, of Buenos Aires, Argentina.

Joyous Noel, 400 feet, 16mm. magnetic sound on Kodachrome, by G. B. Jansen Jr., ACL, of Corpus Christi, Texas.

Land of the Rock Up Over, 1200 feet, 16mm. magnetic sound on Kodachrome, by O. L. Tapp, ACL, of Salt Lake City, Utah.

Speedy May, 200 feet, 8mm. Kodachrome, with sound on tape, by Harold R. Platt, of Van Nuys, Calif.

Welcome Lane, 325 feet, 16mm. Kodachrome, with sound on tape, by Pete B. Delaurenti, of Renton, Wash.

(See Ten Best; Page 48)

Nine of the Ten Best—and Six Honorable Mentions



Colonial Williamsburg
Het is Lente in Holland
Stroket's Kavalerer

Eye to Eye
Natura in the Garden
The Horn

Florida Vacation Fun
Once Upon A Rose
The Nativity

Der Brief
Land of the Rock Up Over

HONORABLE MENTIONS

Entre dos Rosas
Speedy May

Joyous Noel
Welcome Lane

Give Your Color Slides A Chance

By Glenn E. Brookins, APSA



Glenn E. Brookins, APSA

There are two kinds of color slides: one kind for home or personal amusement, the other possessing sufficient universal appeal or merit to make it worthy of enjoyment by larger audiences. The latter type of slide is under discussion.

If the average individual had an appointment for an interview seeking a job or position, he would use a little care in presenting himself. He would try to avoid a run-down-at-the-heels appearance. His trousers would be creased, his shoes shined, his whiskers off, his hair combed, and, if he wore one, his tie righted. Also he would be mentally alert. He would try to make as good an impression in all respects as possible.

Your color slide, when sent to an exhibition, is your representative. He has an appointment. One factor of this appointment is punctuality in arrival, another is appearance and physical condition; most important of all, is the message brought and the effectiveness with which it is presented. You have dispatched him as your personal emissary to seek a decision from a jury of peers allowing him to represent you in a forthcoming international exhibition.

How much is this worth to you? If it is worth going to some effort and care both in exposing, selecting and preparing your transparency for submission to an exhibition committee and judges, well and good. If it isn't worth this effort, don't waste your time reading further—you may be excused. This is a busy world, full of busy people—you may be one. But, if so, why did you become interested in this slide business in the first place? It's a time-consuming thing. How well the writer, who still has to work for a living, knows this. However, as long as he can still navigate, he'll do so with a camera as his compass. This stuff gets you. You go nuts about it—better get out while the getting is good, if you're thinking of doing that, before you find yourself sucked so deeply into the whirlpool it's hopeless. Yet, you won't be lonesome. You'll find yourself surrounded by a host of most interesting and engaging people endeavoring to capture and record brief bits of vista along this wonderful panorama of creation called life—and all its multiple ramifications. Possibly you ought to stick with it, after all.

And in case you're still "here," we were talking about selecting and preparing your transparency for a journey to the exhibition—remember? He was to be your emissary, your representative. After selecting him you were going to "spruce" him up a bit—polish his face, comb his hair, press his trousers, shine his shoes—make him "fit to appear before a king." And, literally, a judge is king—"king of all he surveys" when your slide appears before him. He can lop off your emissary's head with as little effort as to leave it on—in fact, with less effort, for he is highly skilled in lopping off heads, since about three out of every four slides entered in exhibitions are rejected.

What to do to help your emissary retain his head when he goes before the royal court? In other words, what can be done to effect acceptance of a greater percentage of slides submitted to exhibitions—and remember we're talking about your slide.

Is Your Color Slide Worthy

First of all, let's begin at the very beginning. Let's examine your slide carefully, even critically, and see if it really is worthy to be submitted to an exhibition. Thousands of slides yearly pass through hands of committee workers and before judges which should never have gotten outside the confines of the maker's own home or immediate circle of friends. Merely because one points a camera and snaps the shutter doesn't mean he has a picture. There's a lot more to it than that.

Returning momentarily to the figurative style of speech, your emissary should appear "sharp" when he goes before the royal court; he should stand on his own feet and tell his own story without benefit of title or maker's name; he should carry an eloquent message with an outstanding high point of importance and effectively present it; he may fascinate the king with the superb beauty of that which he portrays, or some striking bit of unusualness, or engrossing interest, or intriguing pattern arrangement, or an old "story" with a new "twist" depicting originality, uniqueness; he may present an appealing abstraction—or any of a thousand possibilities fit material for your camera's eye. Any one of these things may strike the king's fancy—and your emissary's head stays on.

Now, let's have a look at your little man. We assume he possesses merit. He must possess merit, if he is going to represent you at the royal court. Does his appearance immediately attract and hold attention when he is flashed on the screen and bows his way into the royal presence? Can he stand up and straightforward tell his story, clearly and plainly, without one having to guess at what he is saying? Does he actually have a story? Does he portray something of beauty, originality, or absorbing interest? Does he arouse emotion, wonderment, admiration, sympathy, or humor? Is he a clean-cut little fellow, four-square with the world—the "world" in this instance being the four sides of the screen? Does he have universal appeal, or merely appeal to yourself and immediate friends primarily because you took the picture? Is your appreciation of his real or fancied merit based largely upon recollection of difficulties you may have encountered, or upon your own supposed ingenuity, in getting the picture?

All the judge sees is what is before him. He knows nothing of difficulties encountered in photographing the scene. Most

likely he will recognize evident ingenuity or originality.

Boiled down, what is this merit or merits your slide possesses? Can you put your finger on it immediately and easily? Can others do the same? If you have to apologize for or explain or interpret a slide, never send it to an exposition. It must explain and interpret itself—clearly and immediately. One glance, and you've "got it."

Characteristics of a Good Color Slide

Let's become a little more constructively critical of this slide of yours and see how it passes muster. Let's constructively break it down and look for the six fundamentals or major characteristics generally conceded found in good transparencies. Few transparencies have all these fundamentals or characteristics combined in one, but all successful slides must exemplify at least part of them in greater or lesser degree. There is no hard-and-fast rule—no strait-jacket mold to pour color slides into—and may the day never come when there will be.

The six major characteristics of a good color slide, as the writer sees it, are: Impact, Dominant Factor, Interest, Significance, Composition, and Technical Quality. It would be an exceptional slide indeed which combined all these characteristics to a maximum degree; and it would be an unpopular judge indeed who demanded all these characteristics in a slide before passing it favorably. However, the slide maker must have an ideal, a standard of perfection, to strive for. This standard may be flexible. The slide maker may inject his own personality into the thing, his own particular yen for a particular effect, his own particular skill and ability in creating what to him seems pleasing and beautiful. He may easily come up with that which seems equally pleasing and beautiful to the judges.

Let's take these major characteristics one by one and apply them to your slide. First is Impact. When your slide is thrown on the screen does it have sufficient "striking power" to grip and hold an audience? Next, does some one certain feature or object stand out in importance over all else and dominate the scene? Third, does it possess universal interest or appeal—not just interest to you and your immediate family or friends? Fourth, has it a message or a story; does it tell anything, show something doing; has it any significance? Fifth, is it well arranged, well composed, well proportioned, well balanced—both from a color or form-and-substance standpoint; is the sky line where it ought to be, and the subject's anatomy all in the picture—with the subject itself not "mugging" the camera? Lastly, is your exposure correct, and did you hold your camera steady and level; did the processing laboratory do a good job developing your transparency, and did you do a good job yourself in possibly cropping and assuredly mounting it between cover glass?

These would seem comparatively simple things for the most part, taken one by one, yet they are important, and when properly combined form exhibition material. How does your slide measure up to these requisites? Perhaps we shouldn't use the word "requisite," which would seem to indicate something required, for many accepted slides do not possess all these much-to-be-desired qualities.

We have put your slide through somewhat of a "third degree." Let's assume it came through with sufficient desirable features or characteristics to make it worthy of a try at the exhibitions, or that with a little altering it can be made worthy of this status.

When and How To Crop a Color Slide

Perhaps in examining it we came to the realization that a portion of the scene could well be cropped, eliminating extraneous or irrelevant material, thus simplifying and focusing attention upon that which is left, or the main theme or

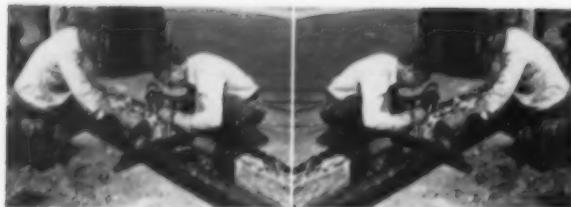


Crossarm Decorated. This slide illustrates simplifying the scene before exposure so that cropping will not be necessary. This can be done by moving in with the camera selecting a different camera angle, arrangement of subject matter, or utilizing various focal length lenses. Here a medium telephoto was used and the camera was tipped to gain compositional effect and strength. All photos by the author.

feature. Cropping, to a large extent, can and should be done before exposure is made, through means of composition, arrangement of subject matter, camera placement, or judicious use of varying focal-length lenses, the purpose being to simplify the scene by limiting the area, diversity or multiplicity of objects encompassed and concentrate attention upon one theme or one outstanding objective. Come to the point, in other words. If there is no "point," or you cannot find or make one, better save your film. However, depending upon equipment and other factors, before-exposure cropping sometimes is impossible or for other reasons good or bad isn't done, and oftentimes by cropping the transparency an excellent picture can be made out of what otherwise would be mediocre. Also reversing a transparency, where possible, often improves compositional effect, while many accepted slides are both reversed and cropped.

Cropping is rather an exacting although not difficult process with 35-mm. transparencies owing to the dimensions of the area worked in; but many slides, perhaps most, could be improved by judicious cropping. There is every bit as much justification in cropping a 35-mm. transparency as there is in cropping a 4x5 or 8x10 black and white negative or print.

In his own cropping operations, the writer uses a small stainless steel rule scaled to 1/64th of an inch, and very carefully calculates the area to be cropped in order that when completed the remaining portion of the transparency will be



On The Job. The slide was originally entered as at left and was rejected. Study indicated two things could be wrong, the general compositional lines entered the scene at an angle not the best, and the eye tended to stray out of the picture at upper left corner, drawn there by a light colored streak of pavement. Transparency was reversed as at right, entered again and accepted. Eye now enters scene from lower left corner while the right side of the picture is blocked. The streak remains but has less pulling power in its present position and is not too noticeable.

properly positioned and "four-square with the world" when projected. What can be more abhorrent than to see a lop-sided, off-center slide thrown on the screen, especially if it is intended to be passed upon favorably at an exhibition. It would seem to indicate a careless and don't-care attitude on the part of the maker. If the maker doesn't show interest in how his slide looks, why should the judges? Give your slide the benefit of at least a decent appearance when you crop it by positioning it evenly between all four outer edges of the mounting medium.

Another thing indicating faulty workmanship or technique is to see a slide that has been cropped with part of the corners left round and part of them square. This is more the result of carelessness or lack of effort than lack of know-how. It's easier to crop an undesirable portion of a transparency by simply sticking a piece of binding tape across the unwanted portion and let it go at that, regardless of square or round corners or where the balance of the transparency falls upon the screen. If you use binding tape for masking, and round-cornered masks, place and anchor your transparency in such position that you may frame with tape at least two sides of the area to be shown, making all corners uniform, and at the same time the framed area will center correctly on the screen when projected.

There are two general types of masks; those with round corners and those with the corners square. The writer prefers Kodak round-cornered masks for several reasons. First, from an appearance standpoint; secondly, because one side is not coated with silver or aluminum foil thus affording a surface on which data may easily be recorded either in writing or printing; lastly, this mask allows a slight amount of freedom in moving the transparency about before anchoring it in the position desired, thus permitting a minimum of cropping with no alteration of the mask whatsoever.

One Way To Crop a Color Slide

Cropping may be done by several methods. A simple method is as follows: Let's say you wish to crop one-fourth inch off the right side of a horizontal transparency. You may do this in a neat and precise manner by moving your film to the right one-half the distance of the area to be cropped, in this instance one-eighth inch, and anchoring the film in this position to the tabbed half of the mask with a narrow piece of binding tape. Separate the mask at the fold by a gentle pull after reversing the fold two or three times, and, with the aluminized or silvered half held in horizontal position, cut it into two fairly equal pieces. Lay the pieces, silvered side up, over the transparency, bring each 1/8th inch toward the center from the outer edges of the tabbed half of the mask, letting the cut edges overlap, and tape

them in this position at the four corners, keeping all edges uniformly even and parallel. Tape used at the corners need not be more than 3-32" by 3-16" in size, the last dimension being slightly less than one-half the width of ordinary binding tape. Insert between cover glass and bind. By placing the binding tape a little off center it may be made to cover practically all traces of mask alteration, except of course the overlap, which is immaterial.

In case one wishes to crop a vertical slide, follow the same procedure. Also both horizontal and vertical cropping can be done at the same time by cutting the silvered portion of the mask into four pieces and overlapping the four cut edges. Incidentally the Leitz Bindomat with its illuminating platen or built-in viewer will be found a very practical piece of equipment in cropping and mounting operations.

Cropped in this manner, your transparency will have uniform corners and will center correctly on the screen when projected. If your first attempt seems a bit "rough," you'll find that with a little experience you can turn out a cropped transparency without the slightest indication on the screen that it has been cropped, except of course as to the size. Also this method of cropping and mounting results in a finished slide that is imperceptibly thicker than a conventional mounting. Many cropped slides sent to exhibitions are so thick they can hardly be forced through some types of projectors.

Mount Your Color Slide Between Glass

It goes without saying that a slide submitted to an exhibition should be mounted in glass. Exhibitions accept ready-mounts of course, but if you think anything of your transparency you will put it under glass. Not that committee workers are careless or negligent in handling slides in preparation for a forthcoming exhibition—they endeavor to take just as good care of your slide as they would of their own, but a tremendous amount of work has to be done getting things in readiness, and accepted slides are often handled many, many times during preliminary preparation and the course of an exhibition. If your slide is unmounted, it is subject to finger marks, dust, and scratches. These things just happen, regardless of the amount of care shown. They will occur in your own handling of your own slides. If you have a choice slide, regardless of whether it ever journeys to an exhibition or not, preserve it by mounting it under glass.

During your cropping and mounting operations keep dust and lint away from your transparency, and always check carefully, especially in sky areas, before "sealing up" your cover glass to make certain no specks of dust, dirt, lint or other extraneous matter are included later to plague you. Clean and check your cover glass before using it. Lintless cloth used by instrument workers is excellent for this purpose. A small electric fan placed nearby will blow dust and lint particles away and help to keep them from settling on your work. A new product in the way of a brush called Static-Master is proving quite efficient in removing dust and lint from film surface through utilization of nuclear action in dissipating the static charge which gathers on film surface as the result of handling or rubbing. A few strokes of an ordinary camel's hair brush used in cleaning transparencies will actually develop a static charge on film surface in the same manner that an ordinary comb will develop a static charge when run through one's hair. This static charge attracts and holds dust. The Static-Master neutralizes this static condition on film and enables dust particles, etc., to be brushed away in one simultaneous action.

Small spots or particles of foreign matter left on the surface of your transparency by the processing laboratory, especially in the sky area where they are both noticeable and annoying, oftentimes may be removed by winding a tuft of cotton around the end of a toothpick and lightly dipping it into lacquer



Fantasy of Form. At left as originally entered twice and rejected twice. Tree on each side creates diversity of interest and adds unnecessary frame or "prop" to main center of interest. When reversed and cropped at each end the same slide had two consecutive acceptances.

Reversing serves to place main center of interest in more desirable area, while cropping all but a suggestion of the tree to the right eliminates material which only detracts. Tree at left now adds depth and perspective and breaks up large sky area.

thinner and gently rubbing. If the foreign matter is sealed in under the thin coat of varnish, the varnish may be dissolved and the foreign matter removed, providing it is not too deeply imbedded in the emulsion, without detrimental effect. The area from which the varnish has been removed ordinarily will not be noticeable on the screen. Care should be used that only the cotton and not the end of the toothpick comes into contact with the film. Occasionally a good transparency may be salvaged in this manner which otherwise would be almost valueless.

Preparing Your Color Slides for Mailing

Check your slides carefully before sending them to an exhibition. See that they are clean, that the binding is in good shape, that they have no sticky corners causing them to stick together when they are stacked in a pile. Some varieties of binding tape become "gooey" at the corners, especially in warm or hot weather, or as the result of heat from projectors not having sufficient ventilation or cooling capacity to handle lamp wattage used. One way to remove this "goo" is with a typewriter eraser, but at the best it is a perplexing matter, and some tape manufacturers could well improve their product. For the past year the writer has been using 3-8th inch red Texcel tape with generally satisfactory results.

In preparing your slides for mailing, always place a piece of fairly stiff corrugated material in the container first, then two slides, then a thinner piece of corrugated material, followed by the remaining two slides, and another piece of the same material over the top as that protecting the slides on the bottom. The light corrugated separators in Shredded Wheat boxes are excellent for the thinner piece of material between the slides, which provides an air space and a cushion to absorb possible shock. The notation, "Please place between slides in returning," written in red ink on this thin piece of material, invariably finds it there when slides are returned from exhibitions. By preparing slides for mailing in this manner, the writer has had only one broken cover glass in several years—and that was when the thin piece of packing material was not placed between the slides when they were returned from an exhibition.

Be a Good Workman

Careful attention in exposing and selecting your slides, and methodical care in preparing them for possible exhibition showing, pays off. By "practicing what he preaches" and

following suggestions herein contained, the writer, through luck or otherwise, secured 24 first-time acceptances at approved color slide exhibitions during a period of five consecutive months. While this number of acceptances in this length of time is nothing unusual for successful exhibitors who are rotating their slides from one exhibition to another, the fact that these slides were all first-time acceptances and none were sent out again would seem to indicate that it pays to use every care possible from the time you take camera in hand until you have the finished product.

Does it take all the fun and pleasure out of the pastime? Not in the least! Rather it adds to it. Why not produce good pictures, successful pictures, while you are at it? A good picture may be enjoyed by thousands of others throughout the land—a mediocre one only by yourself and friends. Why be selfish? Pass the good stuff around. We all want to see and enjoy it—the world wants to see and enjoy it. Don't hide your light under a bushel. If you think you haven't a "light" just now, dig into those old slides and come up with one—or several—and work them over. Better yet, roll up your sleeves, take your camera and go out and get a brand new picture, or a series of brand new pictures. You don't have to go far—not hundreds of miles away from home as many think. There's a picture right out in your own back yard. Ever see it? Did you ever look for it? You have to look for pictures—they don't just pop up. Try it!

Whatever you do, be a good workman. Give careful attention to the little things, the details, and you will find that the big things, the major problems, invariably will fall into line and all but solve themselves. A little touch, a little persuasion here and there, and they will become docile and practically eat out of your hand.

Simple? Perhaps. Yet, the general tone of this article would indicate that making the color slide exhibitions with consistent regularity stems from something more than mere over-day-and-night effort and experience. It's not so simple as that. It requires work, some disappointments, yet within it is a stimulating challenge bringing out the best there is in you. At an international color slide exhibition is found the best the world has to offer. When you can successfully and consistently stack up your own color slides against this competition, you will have accomplished something, and at the same time you will have contributed in degree to the enjoyment of your fellowman. And having done this, you may well feel a bit more friendly toward yourself.

Composition of the Moving Picture

By John C. Mahon, Jr.

Like artists who work with other graphic arts, the film maker must compose an interesting, unified, and pleasing picture, and it may be that his is the most difficult medium of all to work with for his picture is constantly in motion—the subject moves, the camera moves, and, through editing, the pictures are replaced on the screen every few seconds in a continually changing pattern which in itself must be pleasing.

The problem of composing a moving picture needs special examination because of these special conditions. However, not all the elements of composition in motion are different.

Composition in any graphic art is the means of expressing and emphasizing abstract ideas and attitudes through relationships of line, form, space, light and movement. In any composition this more or less complex organization is designed, for the purpose of emphasis, to lead the eye to concentrate on a center of interest.

In a painting or a still photograph, all the elements are presented in a single instant, and the composition must cause the eye to move to points of interest within the frame so that the spectator may contemplate their relationship and so comprehend the idea, and perhaps also perceive the attitude of the artist.

There are numerous rules for locating the principal center of interest, the "golden mean," the "rule of thirds," "dynamic symmetry," and others. All are similar in that they would cause the artist to locate his principal center of interest a certain distance from the edges of the picture. However, when a picture is related to the frame for compositional balance, it is limited, tied down, and inevitably two-dimensional, even when individual forms have solidity within the picture.

Still, in most forms of art the problem of depth, of the representation of three-dimensional form and space, is important. When working on a two-dimensional surface such as a canvas, the artist tries by means of light and dark and the several forms of perspective to achieve the illusion of depth.

This illusion can be aided greatly by movement.

We may look at the picture on the motion picture screen at any instant and pronounce it two-dimensional, but when we think back on an entire sequence which we have just seen we have a distinct impression of having experienced the action in three-dimensional space. This feeling of depth is no accident but results from the motion picture composition, of which movement is one of the most obvious attributes. The subject is in motion, the camera is in motion, and the scenes themselves are in motion, each remaining only briefly on the screen before being succeeded by the next.

If we examine each type of movement (subject, camera, and editing) in turn, we find that each contributes to the impression of depth in the picture. As actors and objects pass one before the other, they demonstrate their separation in depth, an effect emphasized by differences in appar-

ent size as objects recede into the distance or loom up as they approach the camera. Camera movement, in the form of panning, tilting, and dollying or trucking, gives the impression of depth by apparently moving us past or among our subjects, separating them and emphasizing the three-dimensional nature of the scene. The pattern of movement achieved through editing has the effect of moving the camera instantly closer to or farther from the subjects, and from one side to the other, and of giving us a look at different aspects of the scene, with an effect similar to that of camera movement, although not so gradual nor continuous in nature.

So important is movement in motion picture composition that the ordinary rules of composition do not apply to the placement of a moving subject in the frame. The motion picture composition is one of anticipation. We look into the space *ahead* of the actor and pan ahead of him to see where he is going, and the faster he moves, the more space we must allow before him. However, we cannot begin to pan before the actor moves; we must allow him to start out of the frame and, after the composition has been unbalanced, we then adjust the frame by panning up to and ahead of the actor. We might call this the principle of the "off-balance frame" and, once conscious of it, discover that in a scene in which the actors are in motion the frame is almost always out of balance in this fashion, but compensated by the rate and direction of movement, finally to be restored to balance when the movement has ended.

In another type of shot, used to show the traversing of space, the camera remains stationary and the subject enters the left hand side of the frame and exits right (or vice versa) in one shot after another, sometimes going straight across the frame, sometimes diagonally, but never heeding the rules of the placement of the figure in a still composition. The effect is one of steady progress, and the direction of movement into the space ahead (but outside the frame) provides us with our compositional balance.

Insofar as we deal with objects in space we deal with the three dimensions of height, width, and depth. However, when we deal with *moving* objects in space we deal with the fourth dimension of time, or of "space-time," without which we cannot express movement, and this fourth dimension must also be treated in our composition because it governs the pace of movement, our tempo, and in relation to the succession of scenes on the screen, the rhythm of our moving composition. As we have created on the screen our other three dimensions, we now create our own time, our own fourth dimension, by means of pace, tempo, and rhythm in the movement of actors, camera, and cutting. For example, we may preserve the rhythm of our screen movement after the actors have stopped, by moving the camera or by cutting from one angle to another, or by a combination of these other forms of movement.

Film makers speak of the "space-time continuum," and of "violating the space-time continuum." By our control of time we are able to shorten the time of an action, as when in the case of an actor crossing a room to a door we see him take a step or two out of the frame and in the next shot reach the door with another step. In reality it would have taken many tedious steps to cover the actual distance. On the other hand, we create suspense on the screen by stretching

The author is lecturer in motion picture production, cinematography, and editing, Motion Picture Division, Dept. of Theater Arts, UCLA. Consultant in cinematography and laboratory control procedures, Member, Academy of Motion Picture Arts and Sciences, Society of Motion Picture and Television Engineers, and University Film Producers Association. Producer-director-photographer of educational and documentary films.

out almost unbearably the time between some action and the inevitable reaction.

We might examine the beginning of a motion picture sequence to see how composition in motion works in practice. We open our sequence with a long shot to establish the locale of the action. The center of interest becomes apparent by means of tonal contrasts, line directions, location in the frame, and by movement. If the center of interest is a man we will want to examine him closer and identify him, so we cut to a closer shot, then to a close-up from another angle, and then, tiring of this figure, we cut away to a new center of interest, perhaps another person. Following this we may move back for a reestablishing shot, and then move in again.

All the time there is movement, there are *tensions*, a desire to move closer, or for reorientation (for a reestablishing shot), or to look away (loss of interest), or else there is an

off-balance frame due to an exit, an entrance, a movement, or an anticipated movement. The audience expects something to happen, and it must if the audience is to be at ease. The director must anticipate these tensions. This timing cannot be ignored if the motion picture composition is to be acceptable.

When making or watching a motion picture we move, in effect, through space. We move around the subject and look at him and at the background from different angles. We view him from a distance, and then move in for a close look at his features. We follow along with him as he travels. *We come to know more space than is enclosed within the frame of the screen at any one moment.* The composition is therefore not within the frame, but within a space far greater than that of the frame, and it is an expression not of an instant but of a continuing time.

Project with music

By Charles J. Ross

Any type of projected picture is better when accompanied by music. Pioneered by the amateur movie maker as an economical means of competing with the theatrical sound films to which his home audience had become accustomed, the use of a musical accompaniment has spread to showings of color and stereo slides.

Accompaniment can be achieved through the use of a single record player but a much more pleasant result is attained if two or more turntables are available and the music can be blended from one record to the next without breaks. Usually two tables will handle the average score, but some movie makers like to have a third table for special sound effects records. An extra pickup which can be used on either table to repeat a record simplifies the scoring job.

Professional turntable equipment comes high and this article is intended to show you how to build your own equipment of excellent quality without requiring any knowledge of electronics

and only slight aptitude for tools. Too, you can service it more readily if you built it and know where each wire goes.

No amplification is involved in this design, except for the pre-amplifiers needed for the G. E. pick-ups. You can play through your movie projector, or by plugging into the phono jack on your radio or TV set.

Follow these instructions carefully and you should have no difficulty. Don't experiment with variations until you have the equipment working satisfactorily.

Perhaps the first thing to do is to acquire all parts necessary for the complete job. Lay out the parts on a full-size paper template (brown wrapping paper will do) to be sure they are located as you want them. Check all measurements to be sure of the size of the panel and the cavity in the bottom and top of the case. A list of the materials and parts is included.

Building the Case

The case may be constructed of plywood as it is light, thin and rigid. One-half inch plywood may be used for ends, sides, and center panel. One-quarter inch plywood may be used for bottom and top. Inexpensive plywood, dressed (smooth) on one side will serve the purpose. If your taste runs higher, you may purchase plywood with one or both sides of hard wood, such as oak, mahogany, walnut, etc.

In building the case, a complete box is first constructed and then cut in two—one part becomes the bottom and the other the top.

This outline will deal with a simple method of construction. The more experienced cabinet maker may use mitered corners or some other style for the sake of appearance.

The case which should be approximately 30" x 17" x 7 1/2". First, cut two pieces of 1/2" plywood 30" x 7 1/2"; these will be the front and back panels. Next, cut two pieces 16" x 7 1/2", which will be the end pieces. These will be fastened together with glue (LePage or Weldwood will do) and 1 1/4" finishing (small head) nails. In making the assembly, the glue will be put on the ends of the short pieces and the long pieces will be attached by driving the nails through these into the end of the short pieces. This will form the rectangular frame of the case. Use a carpenter's square to check the alignment for a perfect rectangle.

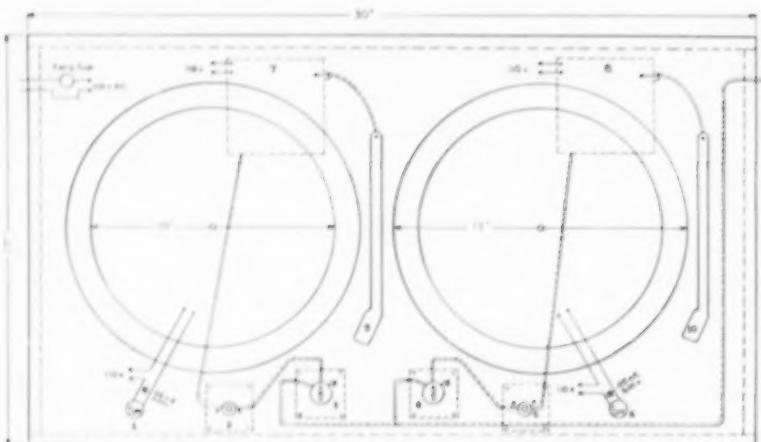
Next, cut 1/4" plywood for the top and bottom of the case. This may be measured for exact size by placing the frame on the plywood (checking for squareness) and mark around it—this will assure correct size. The top and bottom will be fastened with glue and small finishing brads about 5/8" long.

Allow the glue to dry over night and then use sandpaper to round and smooth all edges and corners.

Now select the better looking side of the box for the top side and from the outer edge measure down 2 3/4" and draw a pencil line entirely around the box. This line will be 4 1/4" from the bottom. Carefully saw the box on this pencil line and when completed you will



Charles J. Ross is a movie maker from the movie capital. He was President of the Los Angeles Cinema Club last year and was the winner of the Sweepstakes in their 1954 competition. He has been a member of MPD since 1952.

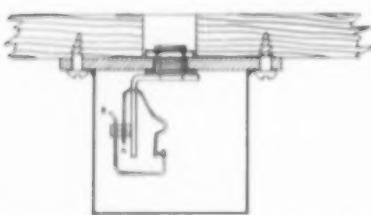


Panel layout and parts identification. The dotted line around edge indicates the supporting cleats under the panel. Keep parts clear of this area. The large circles are the turntables, both 10" and 12" being indicated. Lines at top left indicate 110-volt cord; at top right connecting cord to amplifier. Numbered parts are: 1, 6 motor switch; 2, 5 circuit breaking jack for monitoring turntable not in use; 3, 4 volume control; 7, 8 pre-amplifier for variable reluctance pickups; 9, 10 pickups. Note: If pre-amps are not used the pickups should be connected directly to the circuit-breaking jack. Lines with arrows, marked 110v are connected together using twisted pair.

Measure the inside dimensions of the bottom (should be 29"x16") and cut a panel board to fit. The panel will be supported by strips of wood fitted inside the bottom, one-half inch below the surface; these will support the panel board and its surface will be flush with the upper edge of the bottom portion of the case. The panel will be fastened to the strips with screws after all equipment has been attached to it.

The lid or the top of the case may be attached with two or three light weight hinges. It will be held closed by one or two fasteners. A carrying handle (leather or plastic) may be attached to the bottom section at a point where the weight will be equally distributed. The case may be stained and varnished or you may prefer to use only clear varnish to bring out the natural wood. Leather corners may be glued on to give it that finished appearance. A hinged lid lift should be attached to hold the lid when the case is open and it should permit the lid to slope backward just a little as you will want to use the lid cavity for temporary record storage while the equipment is in operation.

The entire case, including inside of



Mounting of circuit breaking jack and shield.

After the two motor assemblies have been mounted on the panel, attach the switches and connect one wire from each motor to its respective switch. One side of the 110 V. AC line should be attached to the other terminal of each switch. The other side of the 110 V. AC line should be attached to the second wire of each motor. This completes the motor circuit.

The motor switch should not be of the snap type as this noise will resound from the wood panel and will prove to be quite disturbing. Use a slide switch or telephone type of key—but be sure it is insulated from the current to protect the operator from the hazard of shock.

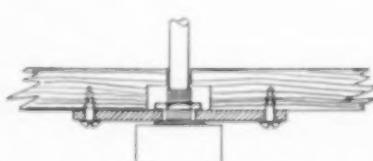
As the switch is opened or closed, an electrical click may be heard through the amplifying system. This can be eliminated by placing a paper condenser of the rating of .05 mfd 600 volts across the two terminals of the switch. A separate condenser is necessary for each switch.

The grounding lugs attached to the motors should not be used for grounding as the equipment will be portable. The grounding lugs should be used only for stationary installations and in those instances, should be wired to a water pipe.

Pre-amps

If you decide to use magnetic pickups such as the General Electric Variable Reluctance cartridge for 33-1/3, 45, and 78 rpm recordings, you will need a pre-amplifier for each arm. Self-powered preamplifiers are recommended unless you wish to purchase or build a power pack to supply about 150 volts of pure direct current of 10 milli-ampere and 6.3 volts of AC of about 2 amps. It is suggested that you purchase the self-powered preamps. It is important that the preamps be the type recommended by the manufacturer of the pickup selected.

These should be mounted on the underside of the panel as far as possible from the pickup as a precaution against AC hum being picked up by the pickup from the preamp transformer. The G.E. pickup is sensitive to alternating current magnetic fields set up by transformers. There is no cause to be frightened about the possibility of AC hum. It can be completely controlled and an ounce of prevention will save a pound of cure.



Mounting of volume control.



Working side of the finished unit.

After the preamps are mounted, connect the power wires permanently to the 110 V. AC line. A dual power outlet may be mounted on the underside of the panel for this purpose. All wire connections should be soldered and taped.

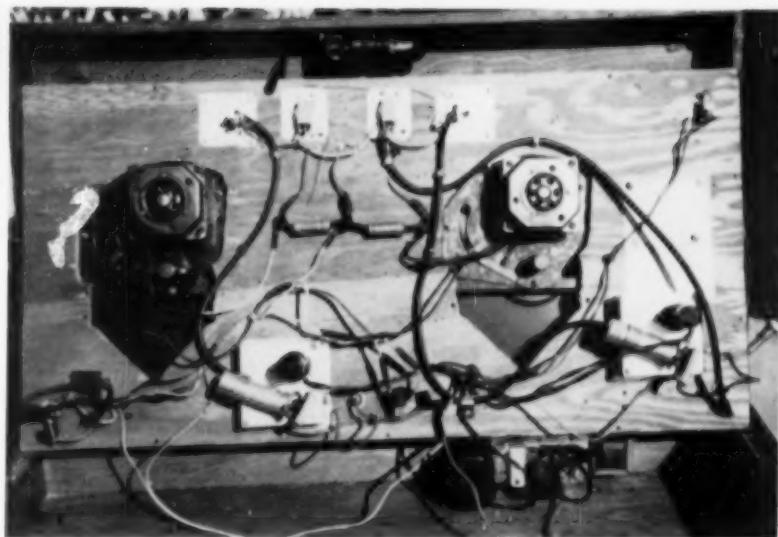
We are dealing with alternating current and it is possible that your sound system will have some AC hum. Bear in mind that you have two amplifiers in your turntable case and you will use a power amplifier to boost the signal. It is possible that the power line to one of these amplifiers will not be in phase with the others and this may produce a hum in the sound system. Sometimes this can be corrected by reversing the phase of the power line at the source; this may be done by pulling the power plug from the wall receptacle, making a half turn and reinserting it. If this does not eliminate the hum, reverse the power wires of one of the preamps.

The problem of AC hum may develop at any time when two pieces of self-powered sound equipment are connected together. Usually the reversal of current phase by a half turn of one of the power plugs will correct the trouble.

Volume Control

In mounting the volume controls you may find the half-inch panel is too thick for the short threaded neck on the volume control. It will be more satisfactory to use a piece of metal about $2\frac{1}{2}$ " square for a mounting bracket. (A metal plate with a volume scale may be purchased.) Drill a hole in the center of the metal and mount the volume control to it and then fasten the assembly to the under side of the panel using short screws. This metal bracket has a decided advantage in that it effectively shields the volume control from external interference. This bracket should be connected to the ground side of the amplifier circuit. The shaft of the volume control should project one-half inch above the panel to accommodate the dial and knob.

It is suggested that volume controls of 1 meg each be used. Volume controls of lower resistance may be used but loss of signal will increase as the resistance is lowered. Centralab one watt radiohm A232, one megohm taper 1 (C) is recommended. One of the newer type compensated volume controls such as



Underside of the panel

the Centralab CI-70 will give improved results at slightly higher cost. The compensated volume control is a conventional volume control plus a "printed network" designed to balance the low and high frequencies at all levels of volume. As "printed network" is exposed (not shielded) it will be desirable to mount a metal shield or screen between the volume controls and the motors and preamps to eliminate the possibility of picking up electrical "hash" disturbance.

Pickup

It is assumed that you will use G.E. Variable Reluctance cartridge pickups of the turn-around type for the three speeds of records (33-1/3, 45, and 78 rpm). These may be purchased complete with arm and pickup cartridge. Instructions for mounting are furnished by the manufacturer. The manufacturer has equipped these with fine plastic covered wire connected to the cartridge terminals.

It is suggested that these wires be removed and light weight pickup shielded wire be substituted. The center wire is attached to one terminal of the cartridge and the shield is attached to the other terminal. Lightweight wire is necessary to assure the free movement of the pickup arm. A stiff wire will bind the arm and cause the needle to skip grooves while playing.

The wire should have a few inches of slack inside the case for freedom of movement of the arm. The center wire should be soldered to the terminal on the inside of the input jack. The shield should be soldered to the metal box of the preamp.

The output from the preamp should be connected to the circuit breaking telephone jack as shown in the schematic and thence to the center tap of the volume control. The shield on the wire should be soldered to the ground terminal.

(See Turntables, page 52)

Parts List

- 2 General Industries, Model DSS, 3-speed motor with 10-inch table, or
- 2 General Industries, Model TS, 3-speed motor with 9-inch table,
- 2 General Electric Variable Reluctance Cartridges, dual sapphire stylus, Cat. RPX .050, with pick-up arms.
- 2 Phono pre-amplifiers for GE cartridges, Cat. No. UPX-003.
- 2 Centralab one-watt Radiohm A-232, 1 meg., taper 1(C), or Centralab compensated volume control CI-70, 1 meg.
- 2 Volume control etched name plates
- 2 AC line switches, 3-amp., slide type.
- 2 By-pass condensers, 0.03 mfd., 600-volt WDC.
- 2 Telephone jacks, single circuit.
- 10 feet shielded single-conductor pickup wire.
- 10 feet #16 twisted pair for AC connections.

All these items may be purchased from any radio parts jobber. In the Los Angeles area these include Radio Specialties Co., Radio Products Sales, Yale Radio Electric. In New York, Terminal Radio, Harvey Radio or the stores on Cortland St. Allied Radio, 823 W. Jackson Blvd., Chicago 7, Ill. publishes a catalog and sells by mail.



Parted lips are indicative of innocence and frailty, a quality which should be inoculated into every girl portrait if they are to be made



feminine. A line of chatter, free of any disturbing thoughts to the sitting, should be used to get eye sparkle and facial interest.

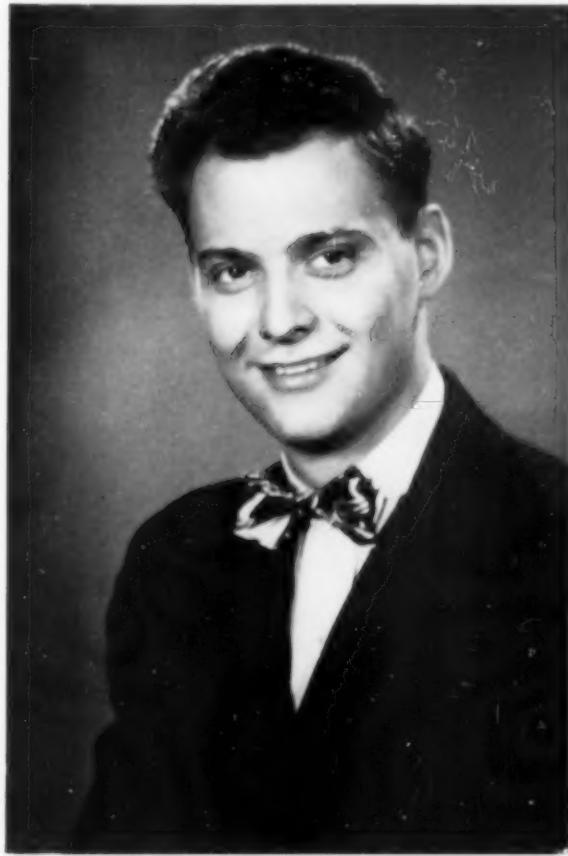
Let Your Portraits Speak

By Paul J. Wolfe, APSA

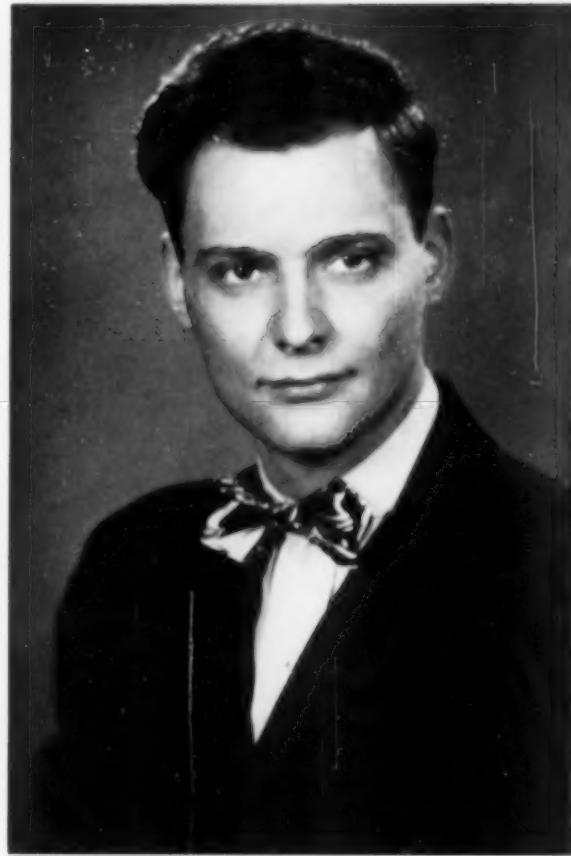


Paul J. Wolfe, with an e, is not only the Chairman of the Stereo Division, he is a portrait photographer by profession. His article is therefore written with the voice of experience. (Could it be he has grown so accustomed to life-like stereo that he wants all pictures to come alive?) If a pleasant personality makes a successful studio operator, Paul must be at the top. He is from Butler, Penna.

If a portrait has good expression it will talk to you, sing to you. If the photographer has succeeded in making a good camera study you should be able to analyze to some degree the manner and kind of person portrayed. In the hands of an understanding photographer the camera not only reflects the surface of a subject's face, but goes deeper and records that which is within the mind. It is this deeper entry that will talk and sing, rage or leer, or carry you through the range of emotions as may be dictated by you behind the camera.



A portrait of the male should emphasize his strength, virility, and intelligence. Smiles or parted lips weaken masculinity and should be



avoided. If lips are too tightly closed a feeling of shrewdness and slyness may be introduced, so keep a man's mouth natural.

The face on the sheet of photographic paper may be dull and lack animation. It may be as cold as a day in January, as insipid as saltless potatoes, or less interesting than a monotone billboard. Interest! That is the injection which takes a portrait out of the ordinary class. It is interest which makes it alive and sparkling. It is interest that makes a portrait talk and sing.

You may be a genius in the mechanical phases of making a portrait, or you may be a whiz at reasoning out light distribution, but there is one part that must be done with the heart; namely, gaining interest by means of facial expression.

Expressions are many. There are joy, anger, indifference, grief, eagerness, fright, boldness and innocence to mention a few. Getting these expressions, to a good photographer with a good model, is as easy as selecting numbers from a telephone directory. Well, almost as easy.

It would be equivocal to say that photographer and model did not use their intellects in arriving at their particular expression, but much of the authenticity in it will come from the heart. When two people work emotionally together the heart will influence behavior.

Does that all sound like sentimental rubbish? How else can we get a lovely, delicate expression from a lovely, delicate girl? How can we achieve the silent, masculine strength of a man? You just can't say to the girl, "Now look sweet, please," or to the man, "Turn on your manliness, sir."

A portrait that talks or sings is one vibrant with personality of the model. If it be a girl, then you should feel her sweetness, her charm, or her faults. If it be the man then his strength should be visible, the things or thing he does in life should be there to see and talk. When the portrait is well done you will instantly know if the man is executive or laborer, artist or businessman, clergyman or highwayman, truck driver or musician, and the subject will not have to be in costume to differentiate between one or the other. It will be written in the faces and moulded in the cells behind. Yes, a good portrait talks, tells a story and we find interest in it, just as we find interest in a good book or a good speech.

In landscapes, marines, nature studies, and in most all other branches of photography interest in the photograph is not as difficult to obtain as in a portrait. Most portraits are taken of head and shoulders only. This means that we have but two expressive features from which to gain interest—the



Baby portraits without smiles more often than not fall flat. It is always best to photograph babies with parted lips and wide open



smiles to create the greatest interest. A baby without smiles is often dull and unintelligent looking.

mouth and eyes. The mouth and lips are predominately superior as an interest getter. If you question this statement examine the eyes of a number of different portraits, and whether they smile or frown you will note little alteration in the set of them. So when taking our portrait let us raise one hand and instruct the model to watch this hand with the eyes. The hand may be moved to any position, any angle, and if the model is obedient, the eyes will follow it allowing you to devote your entire attention to the expression of the mouth.

If the mouth is parted we get a feeling of fragility, of sensitiveness and purity. As proof look at a number of baby portraits and observe in practically all that the mouth is open. Can we find on this earth anything sweeter than a baby, anything more fragile, anything more innocent? So whenever we photograph a girl or young lady we part her lips and a breath of delicacy and innocence is sung. We make her more fragile and impart in her a weakness that every male strives to conquer and impress with his strength.

In the portrait of a man we have an entirely different story to tell. We must show strength, virility, masculinity. The more forcefully we display these qualities the more interest we pack into his likeness. This cannot be accomplished with parted lips, so we close them. A tight mouth is indicative of shrewdness, slyness and even anger so unless we are attempting to portray these characteristics it is better if we avoid lips too compressed. Let them be held as naturally as is possible, yet closed.

Laughing and broad smiles in portraits seldom make for interest. The psychology for this lack of enthusiasm is simple.

If your neighbors are living a happy and joyful life you give them little attention, but let tragedy befall them and your interest is suddenly whetted. Glance through your newspaper and note that headlines are of murder, accidents, fires, tragedy and you read avidly of their accounting. You have but a cursory second for the chap who has been made joyful by a promotion at his work or by an honor he has won. It is not intended that you should make your portraits representative of tragedy, but restrain laughs or broad smiles which are as monotonous in pictures as in real life. There was once a story called *Moon Face* wherein the main character laughed so much that he soon became the target for murder from several different hands.

"But," says the mother, "my Junior is laughing most of the time and I want him photographed that way." Mother is ninety-five percent wrong. If Junior is laughing five percent of the time he must have hyena blood in his veins. Laughs and smiles are fleeting, seconds only in duration. They are pleasing to a degree in babies and young girls, but are generally a never in the portraiture of men.

Interest in a portrait is almost purely by inoculation of the chap behind the camera. The most glamorous of beauty stars may sit before you and the subsequent picture of her be a flop. The photographer must imbue into the subject a stimulant that will make his or her likeness sparkle. He must put his subject on paper so that subject will talk and sing to beholders. He must do it by conversation or some act or manner of act at the time of releasing his shutter for the exposure. He must know at the split second the expression arrives and many times anticipate it in advance.

Sounds like an impossible task. Yet a little experience plus some knowledge of human behavior irons out the job.

One professional photographer, his name top-notch in portraiture, puts on a terrific act for his sitting. He has adopted a pose of mental instability and parades in a role of eccentricities as he works behind his camera, the client on the posing dais being unaware and unconscious of the shutter manipulations. His theory is that if a model thinks him slightly unbalanced said model quickly loses nervousness and strain. This is clever reasoning, because if any of us would put ourselves in the presence of an individual whose actions betrayed a minus portion of brain cells, we ourselves would get a superior feeling and in getting that superiority we lose any nervousness and strain of our own. How can one be nervous if the character before him tears around the room uttering silly, inane words?

Another professional, more serious and dignified in manner yet high on the list of excellent portraitists, solves the problems of overcoming tension in his subjects in an entirely different way. His reception room is simply, quietly furnished, very much as is any ordinary home living room. His camera room is carpeted and every effort made to keep it as livable and inviting as a person's own home. Any semblance to a business atmosphere is destroyed. His conversation with his sitting is kept low, a person to person affair like a guarded confidence. With his skill in making a person feel at home, and then with his earnest conversation during the sitting, he relaxes his subject effectively and captures the sort of portrait that will talk.

There are probably as many different systems employed in driving nervousness and tension from a photographee as there are photographers. One expert claims that by dropping to his knee behind the camera at the time of exposure that he creates in his subject of feeling of slight superiority, thus making use of the simple psychology that a man down is at the mercy of the one above. Each subject may require a different approach. We can say "Boo" to a baby, but not to an adult. We can talk of politics, business, sports with a man, but to a girl we confine our conversation to the things upmost in her life and mind. What would that be? The answer will be denied by the young ladies, but no matter what they say it will still be "boys and men."

The beginner in portraiture should learn early to impress upon his sitting that he knows what he is doing. Don't fiddle around the camera too much. Make adjustments quickly and inconspicuously. By prolonged manipulations with the camera mechanisms we draw attention of the sitting to our instrument alerting their nervousness and tension. Too much fumbling can easily arouse in the subject a suspicion of your abilities.

Let us pretend we have a date for a sitting. It is a young lady, attractive but not beautiful and you have seen her several times, but, as is the case with most all of us, have paid no particular attention to her photographically.

She enters your camera room. Immediately learn her first name by asking her if you do not already know it. She says it is Joan, so use it often during all subsequent conversations. This will establish you on a friendly basis and is the first psychological step to reduce the nervous barrier between you and subject. Direct her to your dressing room or mirror where she may, in private, make hair adjustments and facial alterations which you have directed. Always make it a practice to have certain little strands of hair fixed, or the lips renovated. You immediately impress upon Joan that you are aware of those things which will not make a good portrait and she unconsciously assumes your capabilities and will willingly perform your every instruction later. You have set the stage. Some of your battle against strain is won.

As soon as Joan takes her seat before the camera her senses reel at the array of lights, their glare, you and the camera. Tension builds quickly and so it is up to you, the photographer, to relax her muscles and ease her tingling nerves. You



This little lady entered the studio as nervous as it is possible to get without being a wreck. A little flattery, a little conversation, and in a few moments she was enjoying immensely the making of a portrait. She has since become an excellent model.

do it with conversation.

At least, conversation is one of the ways, and the one most widely practiced. Nothing you say will sound silly to Joan because she is scared too silly to reason. Joan has her picture taken once every three or four years and for her it is almost as bad as going to a dentist. How do your nerves react in the dentist chair? Apply that to Joan and you have a fairly clear picture of her state of mind.

As soon as Joan comes out of the dressing room you may say with propriety: "Does your boy-friend get any of these Joan?" You may follow it up with: "What's his name?" Don't worry about the answers being none of your business. Joan is willing to talk about most anything and since her boy-friend gets top billing in her thoughts, you are striking the right chord for tension reduction. When Joan sits on the bench as you have directed be very certain to find one of her good points, she knows what they are, and say: "You certainly have beautiful hair, Joan." You can make it beautiful mouth, nose, eyes, neck, shoulders, but make some remark to let her know that you are aware of her good feature or features. She will think you a very discerning observer and a most capable photographer. Then you settle some of her worries by adding: "We are going to emphasize your hair, Joan, by putting our lights here." If you explain your movements with lighting equipment she will become less concerned of their presence and you again have reduced strain.

The film is ready for exposure. Tell Joan to wet her lower

(See Portraits, page 53)

The First Years of the Motion Picture Division

By Harris B. Tuttle, FPSA

This article was prepared several years ago but it is particularly appropriate at this time to publish the facts of the formation of MPD, some of the problems encountered and some of the solutions. Mr. Tuttle has not lost touch with the Division he founded, his creation of the Harris B. Tuttle Family Film Trophy for the MPD Annual Competition last year attests that. The spirit of helpful, friendly, cooperative service that is PSA's strength is easily seen in this report.—Editor.



It is now eight years since the Motion Picture Division received its charter and began operating as a Division of the Photographic Society of America.

I thought that perhaps a number of the present members would like to know something about the early history of the Division and also review the progress that we have made up to the present time.

The Motion Picture Division was started at the instigation of Mr. Charles Phelps who was at that time president of the Society. For a long time, Mr. Phelps had been anxious to expand the facilities of the Photographic Society into every field of photography and he had been anxious to see a Motion Picture Division started so that all persons who were interested in motion picture photography might have the same opportunities for the exchange of information and good fellowship that is enjoyed by the still-photographer members of the organization.

Early in 1946, Mr. Phelps asked me if I would investigate the possibilities of organizing a Motion Picture Division and formulate a program that would be beneficial to amateur movie makers, as well as to the Society.

I made such an investigation both by personal contact and by mail, and was quite happy over the response I received from fellow movie makers all over the United States.

In my first report to Mr. Phelps and to the PSA Board, I pointed out the apparent enthusiasm that existed over having a Motion Picture Division in the Society, and also the many pitfalls with which we were faced, as well as the great amount of work that would have to fall on the shoulders of a few persons in the beginning.

Mr. Phelps, with the approval of the PSA Board, invited me to act as temporary chairman of a Motion Picture Division, and proceed with the necessary steps for organizing the group.

This consisted of first of all obtaining the promise of 100 movie makers to become charter members, because under PSA By-laws it was necessary to have that number of members in order to obtain a charter.

This might sound very much like an easy undertaking. However, it was difficult at the time. While I was able to obtain around 8 to 10 new memberships by personal solicitation, I had to obtain the 90 to 100 by letter.

The correspondence involved in those early days was tremendous. As a matter of fact, I had to write to nearly 250 persons who were active in the amateur movie field in order to obtain the first 100 members. Since the Society did not have very many persons who were actively engaged in motion picture photography, most of the hundred members were new members of the Society. This of course meant selling them on the idea that eventually we would have a Motion Picture Editor for the Journal and that we would

obtain and publish articles on motion picture photography. Also that we would have other activities that would be helpful to those engaged in motion picture work.

When the Convention was held in Rochester, New York in October, 1946, we actually had 110 charter members with which to start off the new Division.

At the first organization meeting here in Rochester, New York, I was elected Chairman of the Division, Frank Richertkessing of Louisville, Kentucky was elected Vice-Chairman, and Vincent Hunter of Omaha, Nebraska was elected Secretary and Treasurer.

Mr. Nestor Barrett came all the way from San Jose, California, to Rochester, for this organization meeting, and offered to undertake the job of being the first Motion Picture Editor for the Journal. There were many others, of course, who offered to lend a hand and help in the organizational work that had to be done. For the work they did we were all very grateful.

Perhaps one of the most important problems that we encountered during these first five years was our own lack of appreciation and understanding for the other members of the Society and perhaps they have lacked in their understanding of the motion picture worker.

The Photographic Society of America has been, and is fundamentally a still picture society. Most of the officers of the organization have been outstanding workers with the still picture camera. They of course could not understand why all of the things that applied to still picture photography and all of the services that were provided for still picture workers could not be adapted and used by motion picture workers as well.

It is a truth, I believe, that while both groups are interested in making good pictures, the motion picture medium and the technique for making motion pictures differ quite radically from those of the still picture workers. I believe that the only way that both groups can get along in the same house is for each to have respect for, and understanding of, the other's type of work.

The very nature of motion picture photography makes it entirely different than still picture photography. This difference of working principle has been evident among camera clubs for a great many years. Many camera clubs have tried to include in their membership a section for motion picture workers, but it was soon discovered that the motion picture man was not too interested in the type of program of interest to the still photographer. Neither was the still picture man interested in a motion picture program and movie activities.

In some clubs these differences have been resolved by having the motion picture section of a camera club meet on a different night from that of the still picture section, so that each could carry on its interests without conflict.

with the other. There are of course hundreds of movie clubs organized and operating independently.

At the time the Motion Picture Division was organized, Mr. Phelps was well aware of the fact that the Society needed motion pictures made by its motion picture membership for showing during the evenings of the convention.

Up to that time, the convention program took place during the day and all of the evenings of the convention were open with nothing planned for the persons attending. Mr. Phelps thought that the Motion Picture Division should make available not only pictures made by its own members, but other outstanding pictures made throughout the United States for showing during the evening to entertain the members attending the convention.

At the first convention in Rochester in 1946, 83 films were gathered from movie makers throughout the country; some of these were shown in the afternoon sessions of the convention and the longer, more complete films were shown during the evening. Pictures were shown on two evenings of the convention for audiences of 250 and 400 persons.

This practice has been continued and some very fine films were shown at Oklahoma City, Cincinnati, St. Louis, Baltimore, Detroit, New York, Los Angeles and Chicago.

The officers of the Motion Picture Division have tried practically everything that's been suggested that would have any chance of helping the amateur movie maker.

For example, in the Pictorial Division of the PSA, they have a print portfolio program, wherein member's pictures can be sent around to various groups, criticized and sent back to him so that he can benefit from such criticisms.

This works out quite well for the still picture photographer because he retains his original negative, and perhaps has two or three other enlarged prints which he has made from the negative, so only one of the prints goes out on the portfolio and if it becomes damaged or lost, it can be easily replaced at a cost of \$1.00 or less.

The situation is quite different with the motion picture worker, because he may have a 400-foot roll of 16mm Kodachrome Film, which has cost him in the neighborhood of \$40 for film. Since this film was processed by the manufacturer and is developed by the reversal process, the film exposed in the camera becomes the projection positive print, and it's the only print that the owner has to show for his \$40 investment.

Now the question arises, will this man send his \$40 film of which he does not have a duplicate, out on a portfolio program where it would be shown to possibly five or six individuals or five or six movie clubs and risk having it lost in the mail or scratched and damaged by projection wherever it is shown? The answer of course is no. On the other hand, these same people will not spend another \$40 to have this film duplicated and send a duplicate out. If they're going to spend another \$40, they want to buy new film, and make new pictures.

The better the quality and the more interesting the picture, the more precious it is to the maker and the less apt he is to loan it to anyone for showing under any circumstances.

I believe the above information will point out one of the many basic points fundamentally different between the still and the movie photographer. Even the still picture photographer who makes Kodachrome slides doesn't have anywhere near the investment in the original film to consider. The average still Kodachrome transparency costs about 20 cents, and the duplicate about the same price. Therefore, the maker of still color transparencies has the very small investment involved in sending his original transparencies or duplicates out for showing to other members of the Society or to still picture clubs. He also has added protection that he can mount his film between glass covers

and the chance of being torn or damaged from showing is very small.

At the present time, the Motion Picture Division has a library of motion pictures and motion picture literature available through the library custodian, Albert E. Roser of Minneapolis, Minn.

It has been my personal belief from the beginning that one of the best ways to disseminate information to the motion picture membership is through the pages of the PSA Journal. This too requires a lot of work, not only on the part of the Editor of the Journal, but also on the part of those who prepare articles suitable for publication in a Journal such as ours. It is not an easy matter to get our members who have the ability to write articles and also have something to write about, to spend the time to prepare such material for the PSA Journal for nothing when other magazines are ready and willing to pay a liberal fee for the preparation of such articles for publication. However, in spite of this, we have been able to get a large number of very fine articles by some of the top men in the motion picture field, both amateur and professional. At the present time, I think that our participation in the Journal has been excellent and I personally, and I know the other officers of the Motion Picture Division feel very grateful to the Society for giving us all the space we have had during the past year. I feel sure that the articles that have been published should redound by bringing new members into the Motion Picture Division.

One of the very fine things about belonging to the PSA and the Motion Picture Division has been the annual convention. It's a wonderful thing to get together with other persons interested in any phase of photography and talk over with them their problems, hear them deliver papers, and see demonstrations on the kind of work they're doing. Also to meet them personally at luncheon and dinner, and at the PSA banquet. During the 1951 convention in Detroit, one of the members of PSA said to me, "You know, Harris, I think that if the members of this Society didn't take any pictures at all in the future, we'd still get together once a year for a convention, just to say hello and enjoy the good fellowship of other PSA members."

I therefore think that everyone of the 1,100 people who attended the convention in Detroit, feel about the same as my friend and I do, that is, that the personal contacts and friendships that are made through the Motion Picture Division and through the Society as a whole, are of far greater importance than any of us have ever realized.

If every amateur movie maker in the United States could attend one of these conventions and see first-hand for himself the pictures made by other members of the Society as well as other members of the Division, attend the lectures and demonstrations, and talk over his problems with those in attendance, and enjoy the friendship of meeting some of the outstanding amateurs and professionals, and near-professionals in the United States, he would agree that PSA is a wonderful organization.

With approximately three million amateur movie makers in the country, of course it would be impossible for all of them to attend conventions, but I think as time goes on, there will be more regional and perhaps even state conventions which they will be able to attend.

I personally have spent a lot of my time in still photography, both black-and-white and in making color slides, as well as in the motion picture field. Personally, I couldn't get along making one type of picture. Whenever I have tried to make nothing but motion pictures, there have been many cases where I had to make still picture enlargements from the movie film, so eventually I went back to carrying both a still and motion picture camera, and now make both types of pictures whenever I make any. I'm wondering if the same isn't true of everyone else who is making pictures. Are the

1926-1954

people that are making still pictures getting all the fun they can out of photography with still pictures alone? No, I don't think so. I think that they have got to make both still and motion pictures in order to get the most out of the hobby of photography. I think too, that all the people who now have movie cameras but don't have still picture cameras should buy a still picture camera and use it for scenes where still pictures are indicated and use the motion picture camera on subjects where motion is to be recorded and where the need for a motion picture camera is great.

I think that once the time comes when all members of PSA own a still and motion picture camera, perhaps even three cameras, having a third one for making color slides or stereo, they'll be getting the most out of their photography. When that time comes, I'm sure too that we'll all have a greater appreciation for each other's work and a better understanding of our mutual needs and requirements from a Society such as the PSA. Perhaps it's time for all of us to review our requirements. Certainly there will be cases where we will want to make still pictures in black-and-white, still pictures in color, and other occasions where we will want to make motion pictures of the moving things about us.

When the Motion Picture Division was organized eight years ago, we had been hopeful in getting into PSA and the Motion Picture Division, some of the hundreds of thousands of amateurs who are making 16 and 8mm pictures. We wanted to help them improve their photography so that they would get a higher percentage of good pictures from every roll of film they exposed, and also to teach them how to make motion pictures that would tell a story. One of the problems for the future, for both the PSA and the Motion Picture Division, is what can we do to be helpful to the average movie maker who has a camera and records pictures of his family life.

We must recognize the fact that we cannot build up a Motion Picture Division entirely of 8mm or 16mm people who know nothing about motion picture photography. We must have in the Division a number of people who are skilled in all phases of the motion picture art and who are ready and willing to teach and help and assist in every way they can the rest of the members to acquire the experience necessary to become expert in their movie making.

We therefore must have the advanced workers, who might even in some cases be classified as the professional, in our organization; we must have them there for all of the reasons quoted above, and also to form a background for the fellowship that must exist in such a group in order for it to pull together and be successful.

I invite anyone to look over our membership roster. We have in our division some of the most distinguished and most experienced men in the art of motion picture photography. We have set the framework for a good organization and have planted a lot of seeds that are starting to take root. Now these seeds must be watered, we must direct our energies toward bringing information on movie making to the thousands of people who are using movie film.

Frank Richterkessing succeeded me as Chairman of the Division and he was succeeded by Vince Hunter and A. Millard Armstrong. The present Chairman is Dr. Harold L. Thompson, APSA, of Los Angeles who took office at the Chicago Convention. Alfred S. Norbury, APSA, of Kansas City is Vice-Chairman and Mrs. Margaret Conneely, APSA, of Chicago is Secretary-Treasurer. I'm sure that if any members of the Motion Picture Division or others in the Society have ideas on how the Division might better serve the motion picture interests, Chairman Thompson will be glad to receive such suggestions. On the other hand, new members will find ready answers to their questions about activities of the Division by addressing their queries to any of the officers. The 1955 Convention in Boston will provide a wonderful opportunity for all former ACL members and PSA members to get acquainted with each other.

On a warm summer day in July, 1926, fifty-five enthusiastic amateur movie makers gathered for luncheon in New York's Hotel Biltmore. Among those present were Hiram Percy Maxim, president of the Maxim Silencer Company; Joseph H. McNabb, president of the Bell & Howell Company; Lewis B. Jones, a vice-president of the Eastman Kodak Company; Alexander F. Victor, president of the Victor Animatograph Corporation, and Colonel Roy W. Winton, who had been in charge of postwar recreation policies for the United States Army. Of these, Mr. Maxim—the true godfather of the ACL—was to become founder president of the Amateur Cinema League, while Colonel Winton was named its first managing director.

The League's Early Years

The League's early years, devoted to establishing and strengthening the young organization, passed swiftly. In December, 1926, there appeared the first issue of the League's monthly magazine, known then as *Amateur Movie Makers*. By June, 1928, in response to popular usage, the magazine shortened its name to *Movie Makers*, and by the League's third annual meeting in 1929 the ACL was firmly established.

Tariff and The Ten Best

Also in 1929 the League undertook the first of its many great public services to all movie makers. In those days, amateur filmmakers who traveled out of the United States with American-made film still had to pay customs duty on that film when they brought it back. The League's officers took up the fight to correct this injustice, and by June of the next year their proposed amendment had placed American-made amateur movie film on the Customs Free List of the new Tariff Act of 1930. From that date onward, all American amateur filmmakers owed the free passage of their films directly to the ACL.

In December of the same year the League initiated a new feature—its selection of the Ten Best Amateur Films of the Year. Launched informally, these selections were to grow into the oldest and most honored competition in the world of amateur filming. The results of ACL's twenty-fifth annual Ten Best contest are announced elsewhere in this issue. It is the high hope of all ACL's people that this great traditional competition will be carried on under PSA's divisional auspices.

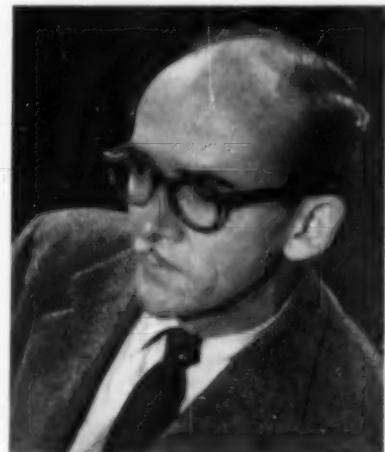
A Decade of Progress

In the ten year span from 1931 through 1940, amateur movie making surged forward under the stimulation of swiftly succeeding technical advances—and the ACL advanced with the movement it served. The 8 mm film system in 1932 opened the economic door of the hobby for hundreds of thousands of new fans. The advent of the Cine-Kodak Special in 1933 challenged the already experienced 16mm movie makers to even greater efforts. And the arrival of Kodachrome in 1935 revealed new and tempting horizons of beauty to amateur filmmakers everywhere.

But in the year 1936 the League's ever-growing family was saddened by the death of Hiram Percy Maxim, ACL's founder president and incomparable leader. Stephen F. Voorhees, a distinguished New York architect and the

The Amateur Cinema League, Inc.

When two great organizations unite for more effective operation and service to their members, it is well for the members of each of the former parts to know the history of the other. Harris Tuttle, the founder of the Motion Picture Division has told of its early years and we have asked Jim Moore, Managing Director of ACL and Editor of the League's publication *Movie Makers* to tell PSAers some of the League's history. Jim has also contributed the story of the Ten Best for this issue. He was one of the judges.



James W. Moore

League's vice-president since its founding, was elected to the presidency. Mr. Maxim's name, however, was not to be forgotten by the world of amateur movie makers. For early in 1937 the ACL announced to the world the establishment of the Hiram Percy Maxim Memorial Award. Created by his daughter, Percy Maxim Lee, the Maxim Memorial Award was to become the most treasured trophy in all of amateur movie making.

This Maxim Memorial Award was made by ACL's Ten Best judges in 1954 for the eighteenth consecutive year. Whether it will continue as the crowning feature of the Ten Best competition is a decision which lies outside the authority of either the ACL or the PSA to make. The Award was created solely by Mrs. Lee, and it will be carried forward or terminated solely at her pleasure. In the Award's eighteen-year history, the ACL has served only as the custodian of the Maxim Memorial itself and as the executor of Mrs. Lee's wish to memorialize her great father.

With 1939 came the two great World's Fairs, destined inevitably to be the cynosure of all cine amateurs. The League's president, Stephen F. Voorhees, was also vice-president of the New York World's Fair and the chairman of its Board of Design. It was through his uncompromising insistence on complete freedom of filming for the amateur that all personal movie makers were warmly and unrestrictedly welcome at the New York exposition.

Then in 1940 the fraternity of 8mm filmmakers claimed its first Maxim Award winner, *The Will and The Way*—a warm and winning film story of indomitable young love. Although the first, this 8mm Maxim Award winner was not to be the last. It has been followed by *One Summer Day* in 1949, which will be followed by still others from among the ever-growing company of 8mm movie makers winning high honors.

The War Years

Probably the full contribution of amateur movie makers to the American war effort will never be known, since it

was comprised so much by the unrecorded efforts of individuals. During those years, however, operating either through its headquarters staff or through its members, the Amateur Cinema League aided the film programs of the Office of Strategic Services, the Air Warden Service, the American Red Cross and the Office of Inter-American Affairs.

Typical of these contributions was the League's production of *The Volunteer Nurse's Aide* for the Manhattan Office of Civilian Defense. This 400-foot, 16mm, monochrome sound film was planned, scripted, photographed, edited and re-recorded in exactly three weeks.

The Postwar Period

During the war period, and for nearly two years thereafter, both film and paper had been in short supply—the former affecting the filer, the latter the publisher. Thus it was not until December, 1947, that *Movie Makers* was restyled to its latter-day format. With that issue, James W. Moore became editor, a post which he was to hold until the magazine's end.

Mr. Moore took over the editorship from Colonel Roy W. Winton, who had doubled as editor during the war years besides carrying on his duties as League managing director. A little more than a year later, on January 1, 1949, Colonel Winton died at the age of 65.

At the League's annual meeting of May, 1949, Mr. Moore was named as ACL's managing director, a position which he has held since that time. Serving with him as League officers have been Joseph J. Harley, elected vice-president in 1949 and president in 1950; Frank E. Gunnell, named as vice-president in 1952, and Walter Bergmann, elected as treasurer in the same year. Outstanding movie makers all of them, these gentlemen have worked with diligence and devotion for the Amateur Cinema League. Their new-found filming brothers in the Photographic Society of America will be fortunate indeed to enlist their abilities—JAMES W. MOORE.



Southeastern Regional Convention

Silver Springs, Florida

May 1955

Florida's Silver Springs will be the site of the Southeastern Regional Convention of PSA in May of this year, exact dates still to be announced. Stress will be laid on picture shooting in addition to the usual program of talks, exhibitions and good fellowship. All the facilities of the Springs will be available to us, the boat rides, Jungle Cruise, Seminole Village, Ross Allen's Reptile Institute, the Deer Park and Carriage Cavalcade. Models will be on hand in most cases. Motels and courts within a short walk and the isolation from the nearest city, Ocala, make it an ideal spot for a convention.

If you are going to Florida earlier be sure to shoot plenty of Florida and Silver Springs scenes. There will be two contests judged during the Convention, an All-Florida and one based on scenes made at Silver Springs. Details to be published later. Shots made during the Convention will be the subject of a later contest.

The Convention should bring several hundred PSAers and their families to this vacation spot, but all photographers are invited, even if they are not now members. It is hoped that some of the nearby clubs will attend en masse. Herbert C. McKay, FPSA, is chairman.

The Man On The Cover

Charles Rosher, FPSA, ASC 45 years at the top . . .

We were going to head this story "45 years on a crank" because Charlie Rosher has been swinging on the crank of a movie camera for that many years. But there is so little of the crank about this square-set individual with the bushy gray hair, we just didn't have the heart to do it.

Who is Charles Rosher and what right does he have on our cover, especially when it is his second appearance within two years? Well, he has earned it this time because he says he is going to quit after 45 years as a professional cinematographer. He says so but few who know him really believe it. So what's unusual about a man quitting work? Not much, unless his work has been exceptional. If you had seen the send-off his fellow workers and industry associates gave him in Hollywood last October you would understand that he must be a man a little different than others, a man who has earned the affectionate regard of his fellows.

That's fine, but where does he fit in PSA? The Directory says he has been a member of PSA since 1948 and that he is a member of the Motion Picture and Stereo Divisions. Checking a little further we find that he was made a Fellow of PSA in 1952, that he was active in the organization of MPD and of SD. That he contributed to the success of the MPD program at the Los Angeles Convention. Those who were at Chicago will recall that he and his beautiful wife were actively present for the duration.

It was just after the Chicago meeting that he went back to Hollywood for the testimonial dinner tendered him by ASC the American Society of Cinematographers. Rosher was one of the founding members of this group which admits only top-flight motion picture photography directors who have a successful record of screen credits.

We find an interesting trace of his record in the October *Journal of the SMPTE* where Dr. C. E. K. Mees, in a paper on the history of black and professional motion picture film, discusses the transition from color blind and ortho films to panchromatic. Dr. Mees states "Panchromatic motion picture film was originally supplied in small quantities as experimental material. Some of this was used as early as 1919 by Charles Rosher. In 1923 it became a regular product of the Eastman Kodak Co."

For other information on his career we are indebted to the *American Cinematographer*, official publication of the ASC. It reminds us that he was once Mary Pickford's chief cinematographer. (To the uninitiated, a chief, or a director of photography is more than a cameraman. He is responsible for the lighting, the camera interpretation of the scene, and in fact may never touch a camera himself. Several operative camera crews serve under his direction). Rosher and Karl Struss, another PSAer, photographed Murnau's classic "Sunrise", the first picture to win the coveted "Oscar" for photography. He also worked with DeMille, with Robert Z. Leonard and with George Sidney of MGM.

In 1920 he was the first to use a Mitchell camera, designed by his friend George Mitchell, to photograph Mary Pickford in "The Lovelight". This test ensured the Mitchell's place in the professional field.



A man's professional achievements are not always a good measure of the man himself. From the consistent high quality of his work you would know that he is a careful workman, paying attention to detail, a sensitive artist with a wealth of creative talent. But what of the man?

Your Editor is sorry to say he has not known Charles Rosher for long. His work has been largely in California, mine in New York. I have known his work because ever since I entered the motion picture business back in 1927 I have read credit titles. (I still read them on TV!) I met him by chance at the 1952 New York Convention. I didn't recognize the man but his name. I introduced myself and mentioned several mutual friends. At that instant we became old friends! That's the kind of a man he is, friendly, generous and sincere. There was nothing of condescension in his manner, never was he the important professional among a bunch of amateurs. The man couldn't be that way. It just isn't in his nature. At the Los Angeles Convention, in his own town, among professional friends, his manner was unchanged in the slightest. In fact, he went out of his way to introduce me to many of the big names of Hollywood who were old friends of his. He organized the staging of motion picture routines at Corriganville and kept it on a level keel, no faked spectacular for the visiting amateurs, just a routine hour in a movie day, with all the delays and false starts the movie company puts up with. He arranged for a 3-D newsreel to be shot with MGM's new camera and for it to be screened in the theater closest to the convention hotel.

Now we come to his future. He says it is going to be one thing, his friends hope so but doubt that this firehorse is going to accept pasturage from now on. Some new challenge will come in motion picture photography and Rosher will take a little trip to Hollywood to learn about it and the next thing he'll be back on the job, just to give it a trial. His schedule calls for retirement to his beautiful plantation home on Jamaica's north shore "Ciela Vista", *beautiful view*, not far from Port Antonio, banana center and photographic jewel. He has already joined the camera club there and has established a trophy for club competition. An ardent stereo fan we expect to see many tropical scenes in the stereo competitions from now on and the name Chas. Rosher in the catalogs. One thing is certain, Charles Rosher will never be content with vegetating, not as long as there is something to see, and to do, and to photograph.

A happy and busy retirement Charlie, from me and from your many, many friends in PSA.—don bennett



W. K. Roxworthy, APSA

Secretary

Rax is a chemist by profession, with more than 30 years in research and development work. He has spent about 10 years in private research in connection with color processes and materials. He has been an active member of CD since it was founded in 1941.

As a member of West Suburban CC of La Grange, Ill., he joined the first International Portfolio between West Suburban and Windlesham CC of Reading, England in 1945.

In 1944 he originated and taught the CD Color Print Course. He has been a director of the Division's color slide and print competitions and is currently head of the CD Testing Service and CD member of the PSA standards Committee, chairman of the sub-committee charged with devising a light source for viewing color prints.

Executive Committee

The work of CD is done by the committees and the activity chairmen and their staffs. By splitting up the jobs and getting many people to work we have an efficient organization and more people have more fun by serving the members. In addition to their elected offices, Merle Ewell and Rax have other jobs. Merle is Director of Club Slide Competitions, and Rax is head of the Technical Service, a member of the Standards Committee and advisor on color processes.

Other members of the Executive Committee and their jobs include:

Karl A. Baumgaertel, APSA, director of the hospital project.

Frank B. Bayless, international slide set exchange.

Mrs. Mildred C. Blaha, pictorial Chicago slide set.

George F. Brauer, APSA, membership.

Dr. M. A. Chantler, APSA, Canadian representative of CD.

Mrs. Vella L. Finne, APSA, slide circuits for clubs.

Robert J. Goldman, APSA, aids and standards for international color slide ex-

Know Your PSA

Do you know the new officers of your Divisions? Chances are the names are familiar, but not the faces. In this new series the Journal will try to acquaint you with the elected officers of each Division and the other branches of PSA. While we don't have the space for all the other hard-working members of the Division staff, we are listing the members of the Executive Committee of each Division and their jobs.



Paul J. Wolf, APSA

Chairman

You wouldn't think from his record that he has been at color photography only 10 years, after learning b&w basic photography during his Army service in Alaska. In the 10 years he has accumulated 21 medals, 3 cups, a plaque and over 100 ribbons in competition; has entered nearly every show in the world; has been president of the New York CSC; secretary, vice-chairman and now chairman of the CD; chairman of Tops and Special Awards Committees in PSA; and a Cornerstone Member. He admits to other hobbies including collecting antique firearms and has achieved a national rating in shooting target pistols and rifles. He is married and works for the Telephone Co. in White Plains, N. Y., near his home in Bronxville.

hibitions; color exhibition calendar.

Charles H. Green, western distributor, exhibition slide sets.

R. B. Horner, APSA, slide circuits for individuals.

George F. Johnson, FPSA, permanent slide collection.

Mrs. Louise D. Keller, color print set for clubs.

Charles A. Kinsley, APSA, director of slide sets.

Dr. B. J. Kaston, eastern distributor, exhibition slide sets.

Floyd A. Lewis, editor of CD Bulletin.

Leslie J. Mahoney, APSA, director of



Merle S. Ewell, APSA

Vice-Chairman

Merle says that beginner's luck on a roll of Kodachrome is what started him in photography. It was on a vacation trip to Yosemite National Park in the summer of 1942. The next fall there was a course in photography at UCLA's Extension Division which he took and from which emerged El Camino Real Color Pictorialists, of which Merle was elected first president.

In 1943 he stepped into a vacancy in the photographic department of a Los Angeles company where he worked in the blueprint department and has been in photography ever since. In October of 1948 he joined Rapid Blue Print Co., one of the largest reproduction organizations in the West and is now Assistant Manager of their photographic Dept.

slide competitions for individuals.

John C. Moddejone, APSA, international slide circuits.

Dr. C. W. Beidel, slide study groups.

R. W. L. Potts, individual slide competitions for beginners.

Mrs. Blanche Kolarik, FPSA, "Who's Who in Color Photography".

Fred Richter, central distributor, exhibition slide sets.

Mrs. Andree Robinson, instruction slide sets.

Lloyd Robinson, Jr., star exhibitor ratings.

Hoyt L. Roush, librarian.

Harrison S. Sayre, color print circuits, color print set.

Dr. S. Wayne Smith, club color slide set directory.

Joe E. Kennedy, APSA, color print competition for individuals.

Mrs. Amy M. Walker, APSA, chairman, honors proposal committee, news editor.

James Archibald, hand colored print circuits.

Special Services

Judging Service for Clubs. Write the mem-

ber handling distribution of exhibition slide sets (*see last page*) for details.

Tape Recording Service. CD members may have lectures transcribed from text to tape at no cost except for the tape. Fred Richter handles this service.

Information on recording methods, help in assembling and preparing lectures, ask Dennis Pett.

CD has a membership slide for its members which is available from Dennis W. Pett.

Speakers List. A new service listing competent judges and speakers which is temporarily in the hands of Karl Baumgaertel, APSA.

CD Medals to International Exhibitions. Those Internationals which comply with the regulations of the Division governing special recognition may qualify for two Silver Medals to be awarded in the name of the Division to the two outstanding slides of the succeeding show, usually those demonstrating color harmony.

Special Awards

Clerk Maxwell Trophy. This is awarded annually to the color print selected by the judges at the annual PSA International as the outstanding color print of the show. The print then becomes the property of the Society. The award is named in honor of the first color photographer.

Nicholas Haz Award. To the slide selected at the annual PSA International as best exemplifying the theories of the late Nicholas Haz, FPSA.

LaBelle Award. Presented annually to the person or organization who has made the greatest contribution to color photography.

Graflex Contest

The \$10,000 1955 Graflex Photo Contest opened on January 1 and will close March 1. Prizes will include a Graflex Press Fellowship to be awarded to the most promising young photographer among the entrants. He or she will be given a week of on-the-job training with leading New York City newspaper photographers.

Pictures will be judged in five classes: press, industrial, professional, non-pro and teen-age. The press class will be split into three categories, one for weekly newspapers, one for small and medium dailies, and the third for photographers with metropolitan dailies, wire services and syndicates.

To be eligible for award, all pictures must have been taken with Graflex-made cameras. Entry blanks are at your dealers.

RECORDED LECTURES

W.M. G. McCLEANAHAN,
922 Ryan St.,
Lake Charles, La.

After spending several years working in the Recorded Lectures Program, most of us have become a little blasé about the new talks. But this month WE'RE

excited, and with good justification!

For the RL's latest program, Francis Wu's "Pictorial Photography From The Chinese Viewpoint," has just been released, and has all our librarians and distribution crew in a dither, because here's a show which threatens to become so popular they'll have a difficult time keeping up with requests!

Wu's show has been more than two years in the making, and the painstaking work and careful attention to details show up vividly. The technical problems (with the production crew in the US while the author worked in Hong-Kong) have been completely overcome, and as one loses himself in the lecture he is transported to the Orient, where Wu weaves a magical story of the East, its moods, its photographic philosophy, and of the pains its photographers spend to accomplish their objectives.

We can't help but wonder how many of us would transport a 92 year old woman 20 miles each way, without automobile or transportation facilities as we know them, just to take her picture! Or how many of us would want to learn how to hypnotize birds just so we could pose them properly! Maybe we wouldn't, but Wu did!

This is a lecture filled with the quiet humor of Francis Wu, and with 41 wonderful slides reflecting the calm, quiet, delicate tones of Chinese Art. A lecture every photographer will enjoy and appreciate.

We reviewed dozens of adjectives trying to find the right ones for these slides. And to say that these are graceful, ethereal, fairylike photographs is to tell but part of the story. For they're impressive in a breathtaking sort of way . . . pictures which carry the impact of a master.

But there's more to this lecture than marvelous pictorials. There are the dramatic portraits of ancient Orientals, other photographs modern in tone, and still others which are clever montages.

You'll gain a completely new viewpoint of the Chinese philosophy of composition when you view this lecture . . . for Wu has even gone to the trouble to explain the meaning of certain Chinese characters used in their writing to show how the philosophy of their art carries itself into their words as well as their pictures. We get a new understanding of the use of filters, and certainly a new appreciation of Chinese photographs.

As we've already said, our distribution crew is in a dither, for this topnotch lecture is being released right at the peak of our busiest season. It, like all others, is on a "first come, first served" basis, and you should make your reservations right now! If you don't know who your nearest librarian is, follow instructions in our box which appears on this same page!

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 18. "Let's Look Over Their Shoulders," by H. Lou Gibson, FPSA and Lou Quitt, APSA, a nature subject.

No. 14. *Lighting Glass to Photography*, by June Nelson.

No. 13. *Birds in Color*, by Warren H. Savary, APSA.

No. 12. *The Language of Pictures*, by P. H. Oelman, FPSA.

No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, APSA.

No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9. *My Camera In Search Of A Subject*, by Fred Archer, Hon. PSA.

No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7. *Abstractions*, by Sewell Peaslee Wright, APSA.

No. 6. *Comments on 100 Prints from the PSA Permanent Print Collection*, by J. Elwood Armstrong, FPCA.

No. 5. *New Prints for Old* by Barbara Green, FPSA.

No. 4. *Still Life* by Anne Pilger Dewey, Hon. PSA, APSA.

No. 3. *Outdoor Photography* by D. Ward Pease, FPSA.

No. 2. *Commentary on Recognized Salon Prints* by Morris Gurrie, APSA.

No. 1. *An Analysis of Recognized Salon Prints* by Ragnar Hadenwall, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

Know Your PSA

Membership Services Committee

While it is hard to imagine with all the services offered to members of PSA by the various Divisions that there still remains room for new and different activities, yet in an organization the size of ours and covering the territory ours does there is always that possibility. Of course there is also the possibility, and probability, that some members are not acquainted with the many services offered them. With all this in mind the President some time ago appointed a Committee to correlate the questions, suggestions and complaints of PSA members concerning what they believe they have a right to expect from the Society.

It is the duty of the Committee to consider these various communications from

members. If the service requested is already in existence the member will be informed of that fact, but if it isn't, then the Committee will survey the request in detail to determine whether the proposed new service would be of interest to enough members, whether it is immediately feasible and, if so, how it should be operated and who would do it. In addition to this, if one of the Society's present activities doesn't function as the member thinks it should, and if the member believes he or she has suggestions which will improve that activity the Committee will give this information careful and friendly attention. If upon due consideration they don't agree, the member will be so informed, but if they do, this information will be passed along to the proper part of the Society.

In other words, the Special Services Committee is a clearing house for ideas and criticisms too. It gives the members of PSA an opportunity to ask for the service they want and feel they have a right to expect. It gives them an opportunity to aid in the improvement of the various services already in existence. The Committee assures all PSA members that their ideas and questions will be given careful consideration. Remember it is your Society, and it is your duty as well as right to participate in its improvement.

The names of the members of the Membership Services Committee will be found in the directory, and a letter to any one of them will receive attention. Chairman is Shirley M. Hall, FPSA, 1300 Woodstock Drive, San Marino 9, Calif.

Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

If no sponsor is shown, credit Chicago Convention Committee.

ANDERSON, Wilfred H., 4703 N. Lexington Ave., Chicago 30, Ill. 11'54 C

Glen Roberts

AU Chi Bin, 301 United Mansions, 6 Commissioner St., Johannesburg, South Africa. 11'54 F

Cecil King

BARTHOLD, F. T., 5228 N. Lamon Ave., Chicago 30, Ill. 11'54 CM

BATES, Robert C., Sr., 157 W. 82nd St., Los Angeles 3, Calif. 11'54 CN

George F. Brauer

BAUM, Samuel, 2431 Webb Ave., New York 68, N.Y. 11'54 CJNT

M. C.

BECK, Henry C., Jr., 584 E. School St., Box 285, Kent Ohio. 11'54 C

Foster Brooks

BECWAR, LaVerne Lee, 1520 Timber Dr., W. Elmhurst, Ill. 11'54 D

BECHLER, George C., 78 N.W. First Ave., Ontario, Ore. 11'54 JP

Don E. Haasch

BEEL, J. H., 1640 E. 50th St., Chicago 15, Ill. 11'54 P

Loren M. Root

BEELER, Robert B., 1199 Park Ave., Rochester 10, N.Y. 11'54 JPT

Allie G. Peed Jr.

BELCHER, Miss Betty, 4165 Cleveland Ave., Columbus, Ohio. 11'54 CM

Millard Armstrong

BENTELER Mr. & Mrs. John F., 5059 N. Nordic Ave., Chicago 31, Ill. 11'54 PB

BJORKMAN, Anders V., c/o Victor Hasselblad AB, B. T. Eriks Torg 3, Goteborg, Sweden. 11'54 CNJPT

BOHMANN, F. I., 1309 Winamac Ave., Chicago 40, Ill. 11'54 S

BOYNTON, Lawrence Ralph, 46 West St., Clinton, Mass. 11'54 CP

William C. Janda

BROWN, Larry, 511 S. Franklin, Greenville, Mich. 11'54 P

S. P. Wright

BRUNK, Robert D., 5 Hyde Park YMCA, 1400 E. 53rd St., Chicago 15, Ill. 11'54 C

BRYAN, Michael D., 12833 Chippewa Rd., Brecksville, Ohio 11'54 MJT

J. Robert Langlotz

BULLARD, Donald R., 7 Barry Lane, Simsbury, Conn. 11'54 JP

Lee A. Ellis

CALLOW, William H., Principal, Evanston Business College, 1718 Sherman Ave., Evanston, Ill. 11'54

M. C.

CAMPBELL, Garfield, 18940 Harlow, Detroit 35, Mich. 11'54 S

L. B. Bunnigan

CHAMBERS, Lee, 404 Southcross Blvd., San Antonio 4, Tex. 11'54 CP

M. C.

CHAN, K. T., 22A Leith St., Penang, Malaya 11'54

Chan Eng-Hock

CHAPMAN, E. W., 6335 Forest Ave., Hammond, Ind. 11'54 P

CHAPPELLE, Charles B., 1242 Clarence Ave., Berwyn, Ill. 11'54 P

Lawrence J. Smith

CHEE Hock Keat, 228 MacAlister Rd., Penang, Malaya 11'54 N

Chan Eng-Hock

CHRISTENSEN, Alfred C., 9205 S. Marshfield Ave., Chicago 20, Ill. 11'54 MP

Loren M. Root

CLARK, Miss Carolyn, 2290 Wendell Rd., Montgomery 6, Ala. 11'54 CNJP

George D. Baer

COOK, George E., 300 Angus St., Fort Arthur, Ont., Canada 11'54 CN

Neison Merrifield

COOPER, Ben, 5421 Harford Rd., Baltimore, Md. 11'54 P

Morris Markness

COSTICH, George R., Jr., 1806 Norton St., Rochester, N.Y. 11'54 CMNJPST

William C. Crain

COX, Claude E., 20 Bartlett Ave., Detroit 3, Mich. 11'54 S

J. E. Armstrong

CUBIT, Thomas E., 110 Brunswick St., Hammond, Ind. 11'54 CM

R. Forrest Hobbs

DUDART, Harry J., c/o Aruba Trading Co., Santa Cruz, Aruba, N.A. 11'54 C

Frank J. Fernandes

DUNOAN, Miss Wilma Jean, 333 E. Huron St., Chicago 11, Ill. 11'54 S

ECKERSTROM, Russ, 1331 Los Alamos Pl., Santa Barbara, Calif. 11'54 P

George E. Dudley, Jr.

EDWARD, Richard K., Box 537, Princeton, N.J. 11'54 MJ

M. C.

EHLERS, Wendel, 8045 Culowee St., La Mesa, Calif. 11'54 P

Lynn Fayman

ESSNER, Ward, 2908 Morton, Fort Worth, Tex. 11'54 CP

S. L. Gibbons

EVANS, Mrs. Floyd B., 312 S. Grand Ave., Pasadena 2, Calif. 11'54 C

FIELD, Theodore S., 851 3rd Ave., New York 22, N.Y. 11'54 P

O. S. Larsen

FISHER, Seward W., 91 Grove St., Illinoian, N.Y. 11'54 P

Edna V. Tucker

GARESCHE, Jerome K., 1553 Juneauway Ter., Chicago 26, Ill. 11'54 C

George L. Dorn

GEHRING, Mrs. Genevieve, 2427 Kensington Dr., Kalamazoo, Mich. 11'54 CP

Alva L. Dorn

GOFF, Mrs. Sophie W., 5043 Fulton St., N.W., Washington 16, D.C. 11'54 CP

Martin H. Miller

GOMPP, Thomas E., 157 Manor Pkwy., Rochester 20, N.Y. 11'54 PT

R. W. Henn

GRIESHABER, Rudolph, c/o Richfield Oil Corp., 1400 W. 7th St., Long Beach 13, Calif. 11'54 P

Julian Hatt

GROSS, Wayne G., 3614 B, 23rd St., Omaha 7, Nebr. 11'54 P

Stan T. Anderson

HALL, Lloyd M., 279 Franklin St., North Adams, Mass. 11'54 CP

Les Ridgway

HAMMERBACK, Miss Alice, 145 Woodstock Ave., Kenilworth, Ill. 11'54 P

Art H. Oehl

HANSEN, Stanley O., 1350 Astor St., Chicago 10, Ill. 11'54 CB

John C. Moddejone

HARBISON, W. Harry, 571 S. Braddock Ave., Pittsburgh 21, Pa. 11'54 CM

Myrtle J. Wilson

HARNED, P. L., 3407 Meadow Lane, Glenview, Ill. 11'54 P

Art H. Oehl

HARRISON, Lyle L., 262 Taylor Ave., Glen Ellyn, Ill. 11'54 CB

HART, Chester, 1158 Clinton Ave., Oak Park, Ill. 11'54 CN

Glen Roberts

HORNSTEIN, Alfred D., Pres., Hornstein Photo Sales, Inc., 320 W. Ohio St., Chicago 10, Ill. 11'54 S

J. L. Simpson

HUGGINS, H. W., Navy 103, B.O. Q., c/o FPO, New York, N.Y. 11'54 CPT

M. C.

HYND, I. W., Box 462, Midland, Tex. 11'54 CP

George O. Baer

JACOBUS, H. W., 8714 Gen. Grant Lane, Afton, Mo. 11'54 PT

A. V. B. Prince

JOHNSON, J. F., 3637 46th Ave., Minneapolis, Minn. 11'54 CN

Minneapolis Color Photo Club

JOHNSON, Joel R., 2337 N. Leland Ave., Chicago 47, Ill. 11'54 C

Wanda E. Lambert

JOHNSTON, P. Lee, 411 Beville Apt. Hotel, 3160 2nd Blvd., Detroit 1, Mich. 11'54 C

Lyle F. Cross

JONES, Mrs. Maxine, 1100 18th St., N.W., Canton 3, Ohio 11'54 CP

John C. Moddejone

KADER, K. P. M. Abdul, 6A Beach St., Penang, Malaya 11'54

Chan Eng-Hock

KAPELLA, John F., 7145 S. Talman Ave., Chicago 29, Ill. 11'54 C

C.

KEIGHER, Arthur F., 2202-A Lindmont Cr., N.E., Atlanta, Ga. 11'54 CP

M. C.

KIBB, Robert L., 35 Penn Blvd., E. Lansdowne, Pa. 11'54 CP

Randolph Wright, Jr.

KLEIN, Marvin L., A3C, Hq. Sq. 3rd A.B. GP, Box 46, APO 994, c/o P.M., San Francisco, Calif. 11'54 PT

T. V. Petry

KLUPPEL, George E., Jr., 3783 Arnold, Houston 5, Tex. 11'54 P

M. C.

KNOCH, Clinton A., 2933 Fort Park, Lincoln Park, Mich. 11'54 C

Lyle F. Cross

KOETT, A. C., 3519 Mary Anne Lane, Cincinnati 13, Ohio 11'54 S
 KURNIK, Anthony, 16527 Stoepel, Detroit 21, Mich. 11'54 S
 LAING, Dr. Theo., S. 13 Mall Dr., N. Plainfield, N. J. 11'54 CP
 M. C.
 LINDBERG, Gerhardt, 1107 Campbell Ave., Chicago Hts., Ill. 11'54 CMP
 LOUK, Luis, Independencia 35, Agramonte Matan, Cuba 11'54 N
 Nicholas Chatam MAGNOLISKI, Henry, 2825 Logan Blvd., Chicago 47, Ill. 11'54 CM8
 MAGNUSON, Clarence C., 4925 W. Congress Pkwy., Chicago 44, Ill. 11'54 CB
 Loren Root MARCUSSEN, William H., 11 Claremont Dr., Maplewood, N. J. 11'54 CM
 Henry C. Miner, Jr.
 MARK, Dr. Samuel J., 6028 N. Fairfield Ave., Chicago, Ill. 11'54 CPS
 Stewart Eakin MARTIN Rev. Kieran, 34-24 203 St., Bayside 61, N. Y. 11'54 CP
 M. C.
 MARTIN Roy J., 2274 Torrey Hill Dr., Toledo 6, Ohio 11'54 CP
 James I. Sherry MARTON, Oscar A., 1114 E. Grove St., Bloomington, Ill. 11'54 P
 MCREADY, Dr. Robert B., 10602 So., Hamilton Ave., Chicago 43, Ill. 11'54 S
 M. C.
 MENEOLLI, Hugo, 607 Saratoga Ave., China Lake, Calif. 11'54 P
 MERRITT, Brison B., 400 Spruce St., W. Reading, Pa. 11'54 P
 Stanley I. Kerschner MERRITT, Charles B., 402 Reading Ave., West Reading, Pa. 11'54 C
 Stanley I. Kerschner MOELLER, William T., 2210 Annex Ave., Omaha, Neb. 11'54 CP
 A. L. Biven MORRIS, C. R. Realtor, Inc., 315 W. Court St., Milwaukee 12, Wis. 11'54 S
 L. B. Dunnigan MORSTAD, Leo B., 3911 Bristol, Klamath Falls, Ore. 11'54 CM
 Dr. Ray W. Oldenburg NG Weng Chee 90 Kelawai Rd., Penang, Malaya 11'54 Chan Eng-Hock NOREEN, Helmer E., 3227 Thayer St., Evanston, Ill. 11'54 CP
 NOWAK, Stan, 3721 No. Green Bay Ave., Milwaukee 6, Wis. 11'54 S
 Robert J. Lauver OHTA, Roy T., 164 E. Superior St., Chicago 11, Ill. 11'54 C
 Cecile Venia ONDRASEK, Richard G., 418 B. Main St., Fond Du Lac, Wis. 11'54 CNJPT
 M. C.

OOI Thye Seng, 84 Church St., Penang, Malaya 11'54 N
 Lok Wan The O'SULLIVAN, P. N., Flat 1, 12 Lewisham Rd., Windsor, Melbourne, Victoria, Australia 9'54 E. R. Rotherham PAYNE, Neil G., Box 541, Salem, Va. 11'54 NT
 Francis H. Ewald PEOPLES, Robert A., 3708 N. Olney St., Indianapolis 18, Ind. 11'54 M
 A. Willard Armstrong PEREIRA, Domingo, Santander 735, Buenos Aires, Argentina 11'54 CMNPBT
 M. C.
 PETTIT, Robert M., 16 Glendale Rd., Glenbrook, Conn. 11'54 CP
 Henry W. Barker PFEFFER, Wallace, 1110 Ave. K., Brooklyn, N. Y. 11'54 CMN
 JPT
 M. C.
 PHILLIPS, Richard, Bureau of Information, West Virginia University, Morgantown, W. Va. 11'54 J
 Henry C. Miner, Jr.
 PRICE, A. E., 420 N. Walnut, Pontiac, Ill. 11'54 P
 Floyd S. Piper RANDALL, Floyd A., High & Walnut Sts., Eaton, Ohio 11'54 NP
 F. Thrall Brewer RANQUIST, Dr. Robert C., 10056 S. Damen Ave., Chicago 43, Ill. 11'54 C
 REICHLER, Marvin, 14551 Jackson St., Santa Ana, Calif. 11'54 P
 Rohmel Nelson RINALDO, Mrs. Laura, 7502 S. Kingston Ave., Chicago 49, Ill. 11'54 CP
 Loren M. Root ROBERTS, L. J., 3606 Lipscomb, Amarillo, Texas 11'54 C
 Ray Biess ROSENTHAL, Herbert, 93 Glenbrook Rd., Stamford, Conn. 11'54 C
 Henry C. Miner, Jr.
 ROUX, Miss Marguerite Y., 49 Western Promenade, Auburn, Maine 11'54 C
 Nellie M. Nicholson RYDER, David F., 2711 N. Harrison St., Wilmington 2, Del. 11'54 CPT
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 Edwin B. Whitcomb SEELBINDER, David C., 1665 East Ave., Rochester 10, N. Y. 11'54 CT
 Charles Graves SLOMAN, Miss Alice A., 1002 B. Westnedge Ave., Kalamazoo, Mich. 11'54 CP
 Alva L. Dorn SMALL, J. R., 2203 Jones St., Wichita Falls, Texas 11'54 CP
 Mayme Kuhfuss SMITH, Floyd, Mallory Road, Sauquoit, N. Y. 11'54 CP
 Edna V. Tucker SMITH, Milton B., 1208 Emerson St., Rochester 6, N. Y. 11'54 CNT
 John J. Beiter SMITH, R. A., 306 Tannahill, Dearborn, Mich. 11'54 C
 Carle W. Brown SMITH, W. Laurie, Jr., Phaneuf St., Middleton, Mass. 11'54 CPT
 M. C.
 SOMMER, Miss Miriam, 122 Kickapoo Ter., Peoria, Ill. 11'54 CN
 Elliot N. Larson SPENCER, Guy F., 1932 Buena Vista Ave., Walnut Creek, Calif. 11'54 C
 Maurice Lank STEFFEN, Edwin F., 1923 Cumberland Road, Lansing 6, Mich. 11'54 C
 A. Clinton Hand STONEROOK, Olen D., 1125 Columbus Ave., Sandusky, Ohio 11'54 CP
 Jack D. Stover STUKAS, John P., 171 Cray Ave., Binghamton, N. Y. 11'54 CJP
 SUMMERS, Robert G., 104 Herman St., Rear Cottage, Buffalo 12, N. Y. 11'54 P
 Ruth Sage SYKES, William A., 665 Webster Rd., Webster, N. Y. 11'54 T
 Alie C. Feed, Jr.
 TAMIN, Abdul Hamid, 109 Chulia St., P. O. Box 353, Penang, Malaya 11'54 P
 Chan Eng-Hock TAN Teik Hock, 31 Green Hall, Penang, Malaya 11'54 NP
 Chan Eng-Hock TANG, Simon, Calle 13 251 Esq. B, Lawton, Habana, Cuba 11'54 S
 Nicolas Chao Tam TEOH, Eng Sook, 63 Lorong Sambat, Georgetown, Penang, Malaya 11'54 P
 Lake Wan Tho TODD, John O., 405 Grove St., Evanston, Ill. 11'54 M
 A. Willard Armstrong TULEY, Lawrence K. Jr., Silver Hills, New Albany, Ind. 11'54 CMSP
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 Roy J. Bohlen VANDERBRUGGEN, Victor, 285 E. Lexington St., Elmhurst, Ill. 11'54 N
 VIDAL, Rodrigo Calibol Y., 512 T. Pinpin St., Manila, Philippines 10'54 P
 M. C.
 VON HARTEN, Mrs. Edward K., 1500 So. Harian Ave., Evansville, Ind. 11'54 JP
 T. Marshall Ross, Jr.
 WALSH, Mr. and Mrs. John E., 41 Livingstone Ave., Beverly, Mass. 11'54 CN
 Malcolm E. Barron WALZ, Norman E., 225 Gulf Creek Rd., Radnor, Pa. 11'54 C
 Tom Firth
 M. C.
 STAMFORD STEREO CLUB, c/o Photoshop, 19 South St., Stamford, Conn. 11'54 S
 L. B. Dunnigan SUN OIL A. A. CO., A. Office, Sun Oil Co., Marcus Hook, Pa. 11'54 CMNPT
 M. C.
 WESTON PG, c/o Arthur M. Light, Pres., 1021 University Ter., Linden, N. J. 11'54 CMP
 F. W. Fix, Jr.
 WHEATON CC, c/o D. H. Decker, 804 N. West St., Wheaton, Ill. 11'54 CNP
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NEW PRODUCTS

Something new has been added to this section on an experimental basis. See last part and let us know if you want more.

Cameras

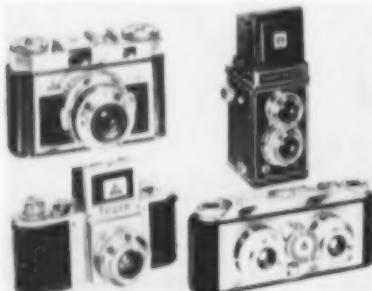
Several new cameras this month. A new Voigtländer, the Perkeo E. This $2\frac{1}{4} \times 2\frac{1}{4}$ roll-film camera is equipped with an f:3.5 Color-Skopar in Prontor SVS shutter, speeds 1 to 1/300, MX synchronization. The rangefinder is not coupled, but is calibrated in the same footage markings as the lens, making for quick setting. Lens is also marked for "zone" focusing. Sells for \$78.50.

The Anscoflex II has been released to the stores as an individual item, formerly available only in kit form. This streamlined camera features the top finder hood erected by the rising front, built-in closeup lens and filter each operated by a dial on the front of the camera. Price is \$17.95, flash \$4.95, case \$3.50.

A new version of the Ditto 99 full-frame rapid sequence camera, with slow shutter speeds and a high of 1/1000 has been announced. A stronger spring motor permits taking one-third more frames than with the former model. Standard cartridges are used. The lens is a Dittar f:2.8 and it is interchangeable. Shutter has M and X synch. Price is \$99.

E. Leitz has released a new catalog of Leica products which includes the new Leica "72", a camera identical in appearance with the regular models but which takes 72 pictures on a 36-exp. roll, each frame half the size of the "normal" 35mm frame, or perhaps we should say single-frame, because it conforms to the old silent movie frame on which the original Leica was based. The 72-page catalog is available by writing Mr. John F. Brooks at Leitz.

A new fully synchronized Rapax shutter for the Omega 120 is now available as optional equipment. With the new shutter electronic flash, SF and SM bulbs and #5 bulbs can be used at nearly all shutter speeds. The camera is equipped with a 90mm, f:3.5 Omicron lens made especially for this camera by Wollensak. With the new shutter the price of the camera is \$258.50. With the previous FXM shutter with selective synchronization the price remains at \$239.50.



Sears, Roebuck has released four new cameras under its "Tower" trademark which are now available from its retail stores or by mail. They include a single-lens reflex with f:3.5 lens selling at \$79.50; a 35mm rangefinder, Model 51, with f:2.5



Graflex has this new camera-enlarger combination, the Graphic-Graflarger, based on the Century Graphic 23, a Graflarger Cold Light Back and a Graflarger stand. Price is \$199.50 lens and shutter speeds to 1/300; a twin-lens reflex with f:3.5 lens and Vero shutter, speeds to 1/200, selling at \$37.50; a stereo camera with f:3.5 lenses, speeds to 1/300, standard frame, priced at \$75.00.

Lenses

A new and compact three-inch telephoto of f:2.5 speed for 16mm cameras has been announced by Bell & Howell. It is made for them by Pierre Angenieux, French optical company. Because of its compact size it can be used on turrets without interfering with most other lenses. It focuses down to 42 inches and has a depth of field scale. Price is \$99.50.

Interstate Photo Supply is marketing a matched pair of 8mm wide angle and telephoto lenses in a plush-lined jewel case. The telephoto is a $1\frac{1}{2}$ ", f:2.5 Elitar Soligor and the wide angle is a 7mm, f:2.5. The pair is priced at \$56.90.

Exakta is offering a 50mm, f:2 Westagon with automatic diaphragm for Exakta cameras. Lens alone is \$110.

An interesting optical development is a wide-screen attachment for 8mm and 16mm movies based on a new principle. It is the Vistoscope, a Dutch product, designed by Dr. Albert Bouwers and made under the "Old Delft" trademark. The attachment is used on both the camera and the projector and squeezes the original image down to meet the frame limits in the camera, then expands it to full width in projection. The other systems, pioneered in 16mm in this country by Bell & Howell, and made for theatrical use by Bausch & Lomb, get the squeeze feature from the use of special lenses, generally cylindrical in form. In any case, all are supplementary to the regular lens. In the new attachment the lens attachment is replaced by a set of prisms having curved surfaces which act like the squeeze lens but which can be produced more cheaply. The price of the new attachment is \$75 for 8mm, \$125 for 16mm, including projector adaptor, camera adaptor extra.

Stereo

Interesting item is the Stereo 50 Viewer which holds 50 stereo slides in a cartridge which can be changed quickly. A knob on the viewer permits changing slides at any interval desired. Bulb in viewer is powered by house current. Price is \$44.95.

That old problem of how to send one or a few slides to a friend has been solved. Instead of sending your \$20 viewer along with the slide of Aunt Tilly, you can now send her a Realist Viewmailer which costs you only 49 cents. It is of cardboard and folds flat in a mailing container which will also hold several slides. If your dealer doesn't have them, Realist will send a sample on receipt of the price.

Darkroom



The Omega D-2 enlarger with manual focus has had a face lifting and is being put out now in modernized form by Simon Brothers. A heavier girder of increased strength reduces chance of vibration and a gearless type focusing mechanism gives precise control. The condenser model, less lens, is priced at \$173.50, with Colorhead \$183.50, and the Omegalite model costs \$164.40. Lenses and matched condensers from 2" to 6 $\frac{1}{2}$ " run from \$28.50 to \$60.

Burke and James has announced a stow-away model of the Solar 35mm enlarger. It is guaranteed for two years. Packs in a case measuring 12x21x11, weighs 29 pounds. Uses a three-light, 150-watt bulb, has a 2", f:3.5 coated lens, has dustless negative carrier and takes 35mm, Bantam, Robot, $\frac{1}{2}$ VP and 4x4cm negatives. Price \$79.50.

For those who make 35mm strip prints on either film or paper, Burke and James has the Diafix 35 printer. Film and paper are advanced together by a sprocket, the enlarger is used as a light source and the raw stock is protected from fogging by a closed metal cassette. The normal mask is 21x36mm but other sizes may be made. The price is \$21.00.

Beseler has a booklet describing the features of the 45M enlarger recently advertised in the Journal. A free copy is yours for the asking.

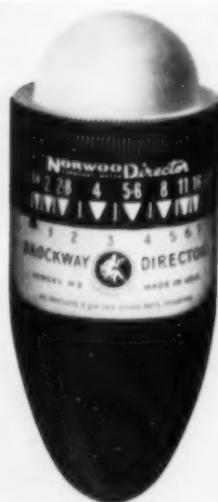
Accessories

Hard to say who this outfit was designed for, there are so many applications. It can



be used by nature photographers, flower lovers, stamp collectors, and on and on. Built around the Kodak Pony cameras, either 35mm or Bantam, it provides a means of positively aligning and framing close shots, lighting them and being sure of the right focus. For those who have the camera it is sold as a Kit at \$19.95. The price includes the framing attachment, the base plate, supplemental lens and filters and a special Closeup Flashguard. The Kodak Technical Closeup Outfit includes the Pony 828, flashholder and all the attachments for \$62.75. The Flashguard reduces the light intensity by 90% to provide the right extreme closeups.

Bell & Howell are introducing a tape recorder with some interesting features. Four separate speakers are used, two are eight-inch woofers and two are electrostatic tweeters. The woofers are mounted on the ends of the unit and the tweeters on the front. Each tweeter is a perforated metal oblong with a thousand small apertures which act individually as miniature loud speakers. Three drive motors are used, one for the capstan and one each on feed and take-up spindles. Two speeds are provided, 3 1/2 and 7 1/2 i.p.s. A dark mahogany table model is priced at \$299.50. There will be a blonde mahogany version at \$314.50.



Weighing less than two ounces, the new

Brockway M-3 direct reading exposure meter can be clipped on the pocket ready for instant use. It is an incident light meter and is pointed at the camera position, integrating the light in the Photosphere and indicating the exposure without recourse to dials or calculators. The meter reads in the f: stop after the proper compensating slide for film and shutter combination has been inserted. Price is \$16.95.

C.O.C. offers two new guns for the Polaroid Highlander, standard model at \$5.95 and BC model at \$8.95. Also an adaptor-reflector for M-2 bulbs at \$1.25.

A new reflector features the 1955 Dormitzer Syncron flash. It uses a \$2.50 dry battery for power and is small enough to fit a 35mm camera readily. Price \$115.95.

Mayfair Mfg. Co. is furnishing purchasers of its bar lights with a simple dial calculator that seems to solve most lighting problems as far as exposure is concerned.

Dye transfer color prints in small quantities in sizes from 4x5 up are announced by U. S. Color of Portland, Ore. Letter size prints suitable for sales use are priced at \$1.50 each in quantities of 25 or more, plus a \$15 set-up charge.

A new and fast Kodak color film was put on the market in early January, Ektachrome 135 and 828. As indicated by the "chrome" it is of the reversal type, and the "Ektachrome" indicates a do-it-yourself processing. Two types are available, for Daylight and for Flash. The Daylight has a speed of 32 and the Flash (Type F) has a guide number of 110 for open flash with the No. 5 or 25 bulbs. No correction filters are needed for wire-filled bulbs and a filter is needed for floods, to reverse the usual situation.

Regular Ektachrome processing chemicals cannot be used for this film. Instead a new kit, in sizes from a pint to a gallon, will be designated "Process E.2" for this film.

At press time we have not had a chance to test the new film but will give you a report and added details as soon as available.

One Man's Opinion

This is a trial run. If you members want it and say so it will be continued. If you don't and say so, it will be dropped. If nobody says nothin', we'll figure you just aren't interested and drop it.

As you probably know, the new products information of all newspapers and magazines is derived from information supplied by the manufacturers. Only rarely does the writer have a chance to see the equipment. (Exception: when there is a big feature article, obviously that could not be written by reading a catalog.)

We have had quite a few letters from members who want PSA to give opinions on equipment. Evaluations. Take it from one who has been through the mill, the only way this could be done would be for PSA to maintain a testing laboratory staffed with engineers, chemists, physicists and other technicians, plus lots of testing equipment. It would take more than the whole PSA annual budget to set up such a testing organization.

So maybe you think an experienced photographer can evaluate equipment and materials. He can. But can he do it free of

• a new 8mm movie ACTION editing viewer

for only
\$9.95



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personal prejudice? Can he be absolutely right in a casual examination or trial?

Perhaps you can answer this question. Which is the best car on the road today? If you have an answer to that, can you prove it, or is it just your opinion?

Your Editor has had occasion recently to try several pieces of equipment of various types and makes. He feels that a report of this testing might be of interest. If we continue the reports, they will always be headed "One Man's Opinion" and that is all they are worth. They are not, in the language of page 2, the opinion of PSA or of The Journal.

First on the list is the new Viewmaster focusing viewer. It is similar in form to the popular \$2 viewer Sawyers have sold for years. Better lenses of higher power in a focusing mount make the pictures look much better. It is powered by two size D cells and has tip jacks for plugging in the Viewmaster transformer for 110-volt use. At \$9.75 we think it is a good buy. We have also had occasion to try out the complete Sawyer stereo system, cameras, pro-

The PSA Traveler



Even though the best pictorial pictures may be found near home, many of us like to have interesting views which might be taken while on a vacation trip. While Florida has no mountains, there are millions of fine "shots" to be found along the sea coasts, the lakes and the Everglades. My best shot last winter was found along the East coast on the east side of Pompano Beach, where a very fine lighthouse, known as "Light House Point" can be taken. Many palm trees afford unusual framing for the lighthouse.

This lighthouse can be seen from Route A-1-A. Permission should be secured from the occupants of the homes where the trees and this famous land mark show up best.

—FRANK E. FULLER, APSA

NOTICE

Pressure of work at Headquarters, occasioned by ACL MPD and Directory tasks, has been delaying processing of new membership applications and the rapid handling of routine correspondence. By the time this issue is in your hands the Directory should be under control and things at least headed for normal. So if you have written Headquarters and not received an answer, it is simply that the gang is swamped with work. You'll get yours as soon as they dig out.

ector and all. A report on that later.

Next on our test list is the new Realist Model A 35mm camera. This is not a stereo camera. It makes 2x2 slides. Our test rolls have been good. Lens and shutter deliver as promised and flash synchronization checks OK. We had a little trouble with the back release but that was because we hadn't practiced enough. To open the back you withdraw the rewind knob and turn it. This forces out one of the spring-loaded ends of the camera and releases the back cover for complete removal. Not being entirely familiar with the camera (we didn't run a practice film through as

we always tell you to do) we pulled the knob too far on our first rewind and the back opened. We've since learned to do it right. That fault you can't really put on the camera, we slipped, but our fogged film can serve as a warning to you. The camera handles comfortably and if used in a field case you have no problems. However, for those who don't use a case it would be better if there were a pair of ears for a neck strap on the camera. But then, at \$39.50 you should have everything?

Remember—it is one man's opinion. If you want it continued, say so.

TEN BEST

from p. 22

Narrow Gauge Kingdom



Roger H. Klatt

In *Narrow Gauge Kingdom* Roger H. Klatt presents an ambitious and highly successful documentary study of the rapidly vanishing narrow gauge railroads of the Far West—and of Colorado in particular. Excellently photographed and edited, *Narrow Gauge Kingdom* gives rewarding evidence of high-caliber research carried out by a genuine railroad enthusiast. Both picture-wise and in a well-delivered narrative, Mr. Klatt has delved deep into the flavor of his subject, producing a film which, despite its length, is interesting throughout and of lasting historical significance.

A newcomer to the Ten Best competitions, Mr. Klatt has used the medium of the motion picture with rare competence. Not only has he effectively pinned down the dramatic possibilities inherent in his subject, but he has utilized the mountain backgrounds of Colorado to fine advantage. Apparently neutral between the proponents of magnetic stripe or tape recording, Mr. Klatt has used both, skillfully putting the narration and railroading sound effects on magnetic stripe and an effectively indigenous guitar accompaniment on a separate tape!

Colonial Williamsburg

When an experienced cameraman such as Oscar H. Horovitz turns his technically competent camera on attractive outdoor subject matter, attractive outdoor pictures are quite likely to result. When, in addition, such a producer learns to discipline his editing, inform his narrative, and make graceful his musical score, a motion picture of true charm and beauty will be his reward. Such is the happy combination which makes up *Colonial Williamsburg*, a thrifty thirteen-minute study of this handsome 18th Century capital.

And, as in other pictures by Mr. Horovitz, his friend Martin Bookspan deserves—and herewith receives—specific credit for his sympathetic reading of the narrative comment.

Eye to Eye

Eye to Eye, by Tullio Pellegrini, is an instructive and hilarious romp through the insect world, as seen via extension tubes and as scenarized with a sharply satiric sense of humor. Mr. Pellegrini has managed to poke just the right amount of fun at both insects and insect hunters (particularly movie makers) to tickle the most crusty rib in the audience. Among the more madcap moments are a parody of *Dragnet*, in which a spider lures his hapless victims to their deaths, and a sequence of "Bug-o-Phony" sound, in which (audio-wise) caterpillars make like locomotives and ladybugs like taxicabs.

Technically, Mr. Pellegrini's camera work is sparkling, and his editing maintains a swift pace throughout. The resulting film is top-notch on all counts, good humored and with exceptionally good taste. It is a delight, for a change, not to take our education too seriously, but just to sit back and have fun!

Florida Vacation Fun

Choosing one of the most common sites of seasonal movie making, Benjamin Crocker has by the sheer virtuosity of his production methods come up with an attractive and entertaining travel short.

Here are, to be sure, Marineland, Miami, Silver Springs, Cypress Gardens and all the rest, tied neatly together with an animated map and a lively commentary. But with his clean camera work, fresh viewpoints and incisive editing, Mr. Crocker covers them in a tight ten minutes of unflagging good fun. To these same subjects other amateurs have devoted twenty, forty or even sixty minutes, and, all too often, have encountered the inevitable law of diminishing returns. *Florida Vacation Fun* dances where others have dawdled.

Het is Lente in Holland!

Het is Lente in Holland!, by Esther Cooke, may well be one of the most

Honors

The closing date for honors has been advanced this year to March 1. Your application, completely filled out, must reach Headquarters by that date to be considered for action this year.

beautiful and perceptive travel studies of this (or any) contest year. For here is no banal tourist mish-mash of the usual wooden shoes, windmills and cheese markets; we find in their stead a literate and respectful account of a small country with its old and cherished traditions.

Technically sparkling and esthetically pleasing, *It is Spring in Holland* is so deceptively simple that each viewer is likely to assume that he could easily do likewise. But the skill which Mrs. Cooke has lavished on each succeeding scene should not be taken lightly. Her exposures are exact, creating color which seems magically luminescent; her viewpoints are knowingly selected to create fresh and revealing compositions, and her editing has blended the whole into a travel study of exceptional poise and beauty.

Nature in the Garden

In this year's goodly collection of films based largely on extension tube cinematography, *Nature in the Garden* by W. G. Nicholls tops not only the excellent pictures of many other contestants, but also his own *Ladybird*, a Ten Best award winner in 1953.

Nature in the Garden is an instructional film pure and simple, chock full of facts to please the most apathetic, as well as the most enthusiastic, bug-viewer. Excellent technical work by a master student of both nature and cinematography has resulted in outstanding and often exciting closeups of bees, spiders, moths and other insects. Skillful editing and an unobtrusive yet informative narrative make Mr. Nicholls' production an exceptional short subject. To this teacher, *Nature in the Garden* is definitely superior to most of the professional nature films now being circulated in American educational circles.

Once Upon a Rose

Once Upon a Rose is romantic fantasy of a high and handsome order. In it a young gallant on a walking tour comes upon a lovely pleasure leading, at its far end, to a columned Grecian portico and the statue of a goddess. Starting to dance upon the wide stone steps, he soon hears footfalls echoing behind him. The goddess has come to life and, in a series of gay modern dances, she and the boy make tender and romantic love. Then, like the princess in the fairy tale, she is

again transfigured into stone—and the young man is left with only a rose to mark her memory.

Now . . . except for brief opening and closing sequences, all of this action takes place in the single setting of the Grecian porch. To be sure, the choreography by Jimmy Inman (who also plays the young gallant) is lively and kinetic. And Mary Jo Bishop is graceful as the girl. But the film's real rhythmic flow is due in its major part to the imagination and skill of the producer, William H. Eddy. It is from his fluid camera that there blossoms this rose-scented romance which never was.

Strokets Kavalerer

Mathis Kverne returns to the winner's circle with another delightful and imaginative animated cartoon, *Strokets Kavalerer*—which has been translated for us "Main Street Romeo." This time we meet two boy paint brushes who try, with varying degrees of success, to win the hand of an attractive girl brush. One, a wordly boulevardier, plies her with costly presents, while the other, a real booby, offers her naive, if presumptuously intimate, gifts. When the lady has at last been won—by the booby, of course—we follow the happy couple through their marriage and the birth of their first born, a yellow brushlet of undetermined sex.

Although this film may not captivate the viewers as completely as did Mr. Kverne's *Muntre Streker* (Ten Best 1952) that picture's promise is more than fulfilled. The animation here is smoother in all respects, the development of the story line more definite and the personalities of the individual characters more precisely realized. The result is a film of lighthearted charm which will enchant one and all. And puzzle them too, for the animated methods used by Mr. Kverne are still his own secret!

The Horn

The Horn, which repeats should not confuse with Dorothy Baker's epic *Young Man With a Horn*, is nevertheless a yarn about a jazz trumpeter—and, like Miss Baker's Rick Martin, one whose life ends in death after he loses his stuff. It is a swift, savage, tender and tragic tale which Dominic Mumolo (himself a professional musician) tells here. And to its telling he has brought with amazing proficiency every resource—imagery, acting, music, speech and pace—of high motion picture drama.

Herb Willis plays the part of the manic and despairing trumpeter as if to the manner born. His miming makes this difficult and decisive role wholly believable, while his voice (used not as narration, but in a musing, stream-of-consciousness flashback) is by turns tender,

Hollywood MOVIE LABS, Dept. A
12522 Ventura Blvd., Studio City, California

pathetic, searing and passionate. Musical phrases, prepared especially for the picture by Frank Worth, add immeasurably to the film's power. *The Horn* is a stirring and trenchant study in human emotions. If you dislike having your heartbeats aroused, you'd better avoid it. But if not . . . then *The Horn* is a movie made for you.

(Continued on next page)

The Nativity

Everybody has religion of some kind, of some creed. But to try to portray it in motion pictures takes courage in any language or faith. In *The Nativity*, Sal Pizzo has pictured the story of the birth of Christ with unerring good taste, complete reverence and warm beauty.

In it he follows old Biblical paintings as a pattern, but he animates these tableaux in a natural manner. One might wish, in fact, that he had followed them even further and used lighting to suggest halos around Mother and Babe. The long-shot model of the town of Bethlehem is believable. The bearded faces of the innkeepers are believable and, a great achievement, the costumes of the opulent kings are believable. The acting is handled with admirable restraint, the story being carried by the words of familiar Christmas carols as background music. Especially well staged are the scenes of the shepherds around their fire and of the Magi as they present their gifts to the Child in the humble manger.

Mr. Pizzo and his associates have planned and executed a picture on a subject that few if any would dare to attempt. They are to be congratulated on their tender and moving triumph.

Der Brief

What happens when a modern gentleman of advancing years advertises for a mail-order bride and tries to answer the applicant of his choice? *Der Brief* (The

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 3) by the 25th of the month and will normally appear in the next following issue. (Jan. 25th will appear in March.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED—Model E Kodak Dry Mounting Press. Other types considered. State Price. M. J. Zanick, 2740 S. 11th St., West Allis 14, Wis. 2112

FOR SALE—Leica III-L without lens including leather carrying case. \$100.00 F. C. Gebhardt, 140 E. 29th St., Erie, Penna. 2112

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPPSA, P.O. Box 165, Lake St. Sta., Minneapolis 8, Minn.

WANTED—5x7 R. B. Home Portrait Grafex. Prefer without lens. G. A. Hampster, Kennett Square, Penna.

HISTORICAL—Want to exchange information concerning the early history of American photography. C. L. Martin, Rt. 3, Box 432, Excelsior, Minn. 211

SALE—Zeiss Movikon 10mm with F. 1:1.4 Sonnar and 3", 1:4 Sonnar, both with coupled rangefinder. Case and 3 close-up lenses. All A-L. \$250. Justin Hartley, Calchester, Conn. 211

SALE—Leica III, red sync dial, 35 and 90mm lenses, Inarrest, Leicavit, lens shades. As a unit or as individual items. Poemakar "65" Graphic. All like new. W. Birk, New London, N.C. 211

SALE—16mm Craig editor, master rewinds and senior splicer, like new, \$65. Also Eastman typewriter titler for 8mm or 16mm EK movie cameras, new \$8. Lutz, 541B Carroll Ave., Arbutus, Baltimore 27, Md. 211

Letter), an excruciatingly funny farce by Dr. Oscar Wurmboeck, gives us one answer to this problem, as our shy but determined hero is confronted at every turn by confusion and frustration. Everything happens—the ink spills, the fountain pen leaks, the mechanical pencil won't hold leads, the wooden ones won't sharpen, and the typewriter refuses to type—to deter our man from his course. Competent camera work, incisive direction and crisp editing serve to point up the brilliant and appealing portrayal of the unfortunate lover by Rudi Rattinger, so that *Der Brief* builds quickly and smoothly from laughter to hysterics. Here is pure farce in the old tradition. It is nice to welcome it back to the filmic fold after too long an absence.

Entre dos Rosas

Strangely enough, although its producers may or may not have intended it, *Entre dos Rosas* (Between Two Roses) is essentially an old-fashioned morality play set forth in fairly modern filmic terms. For here is a handsome young artist as the protagonist of the action. Here, in the girl of the white rose, is the embodiment of virtue; while there, in the girl of the red rose, is the embodiment of evil. And, overlooking this eternal tug of war, is the figure of Fate, or Destiny. Only at the end does *Entre dos Rosas* turn away from the classic formula, since, with a realistic and more modern psychology than that which stirred the medieval dramatists, it fuses to resolve the ultimate struggle.

To the drawing of this age-old triangle, Carlos Barrios Baron has brought stimulating though deliberate direction, while Alfredo Rubio has interpreted his ideas in monochrome imagery which is both visually creative and dramatically compelling. Although *Entre*

dos Rosas leaves its classic central problem unsolved, it is a striking experimental film well worthy of study by less daring movie makers.

Joyous Noel

Joyous Noel by Gilbert B. Jansen Jr. is the sort of color motion picture record of an American family's Christmas that so many home-loving cameramen dream of producing—but seldom do. Undoubtedly the producer and all members of his family will treasure this film indefinitely.

Not a great work, *Joyous Noel* is nevertheless an unusually good Christmas film in which all of the preparations and celebrations found in graceful family living are depicted through the activities of a young couple and their two children. Well lighted scenes, technically proficient camera work, pleasant acting by all concerned, and a background of Christmas carol music all contribute to make this a thoroughly pleasant production.

Land of the Rock Up Over

After years of seeing the rugged Colorado River conquered by small parties of adventurers as rugged as the river itself, O. L. Tapp has produced *Land of the Rock Up Over*, a film in which a party of perhaps half a hundred young men and women thoroughly enjoy a mass invasion of the river country in seven large rubber rafts and only one cataract boat. The charm of Mr. Tapp's capable but perhaps over-long film lies in the companionship, fun, and excitement that stem from the very size of the exploring party. Admittedly in the river passage from Hite, Utah, to Lee's Ferry the river's most dangerous rapids have been avoided. But who cares—the group had fun!

Where to see**The Top Of The Ten Best—1953**

Date	Sponsor	Tickets and Information
January 27	L. R. Bradbury	L. R. Bradbury Oberlin Inn Oberlin, Ohio
February 2	Grand Rapids Amateur Movie Club	Mrs. Otis Olmsted 2465 Coit Avenue, N.E. Grand Rapids 5, Mich.
February 8	Northwest Iowa Color Camera Club	Gus Honuske 312 Reber Avenue Waterloo, Iowa
February 17	Brigham Young University	Jack A. Hartvigen Audio-Visual Consultant Brigham Young University Provo, Utah
February 28	Walla Walla Cinema Club	Mrs. Helen King 111 N. E. "C" Street College Place, Wash.

Skillfully photographed and with an interesting narrative well-recorded on magnetic stripe, the film holds audience attention by its very competence throughout its considerable length.

Speedy May

Speedy May tells a pleasant tale about two boys who try to earn enough money to buy wheels for a new soapbox hot rod, a dreamboat which Dad has promised he will build for them if they will but supply the wheels. Failing in their financial efforts, the boys nevertheless are befriended by a neighborhood fireman who, with only two girls in his family, gives the lads four gleaming cart wheels he had been husbanding. The rest is up to Dad, and he fulfills his promise in a sparkling sequence of construction patterns filmed in his cellar workshop.

Technically, this film is excellent, although its cinematic virtues are somewhat dimmed in its earlier passages by too deliberate a story pace. The appeal of the production, however, is more than assured by the sincere, natural portrayals of all hands. Harold Platt, the producer, plays his own role of father with ease and good grace. Dennis and Steve, the two youngsters, are artless and unaffected in their determined crusade for the new hot rod. And Captain Leonard Dobson as (and in fact) the fireman, tugs at one's heartstrings with just the right appeal to make his son-less state seem credible. It is for his wife May that the new dreamboat—and this charmingly competent picture—are named.

Welcome Lane

To capture the spirit of a day-long welcome to homecoming Korean veterans is not an easy task. But Pete Delaurenti has managed it in a remarkably complete coverage in true newsreel style.

Cutting from shots of the great troopship edging up to the dock in Seattle, to the crowds waiting to embrace the returning veterans—the genuine and touching family reunions, the slightly bewildered beauty queens, the governors' paternal reception of a chosen native of each state and the inevitable parades—Mr. Delaurenti seems to have been endowed with multiple hands, feet and even cameras. *Welcome Lane* is a moving record of a difficult subject, accomplished with good taste.

The judges for ACL's twenty-fifth annual Ten Best competition were Frank E. Gunnell, FACI, vice-president of the League, Maxim Award winner in 1945 and many times a Ten Best winner; James W. Moore, ACL, League managing director and editor of *MOVIE MAKERS*; Anne Young, ACL, production editor of *MOVIE MAKERS*, and Peter Davis Dibble, ACL, League consultant and contest manager.

National Lecture Program

Atwater Schedule

While Cecil Atwater's four months National Lecture Tour will officially begin at the Camera Club of Roanoke, Va., on Dec. 3, it will officially commence in Tucson, Ariz., on Jan. 6, 1955.

Harry A. Goldstein, instructor of photography at Tucson Senior High School, was responsible for getting the Tucson CC and the Badger Camera Clickers Club to co-sponsor Mr. Atwater's lecture, "The Salon Print and How It Gets That Way."

Mr. Atwater's second appearance will be before the Southern California Assn. of Camera Clubs in San Diego on Jan. 8. The lecture will be given at the Puppet Theatre in Balboa Park.

Other confirmed dates include Jan. 10 at San Bernardino; Jan. 11 at Beverly-Sunset CC; Jan. 12 at Ventura County CC; Jan. 17 at Oakland CC; Jan. 18 at Palo Alto CC; Jan. 19 at Berkeley CC and Jan. 20 at Photochrome CC in San Francisco.

Also Jan. 25 at Husky CC, Seattle, Wash., Jan. 27 at Spokane CC, Spokane, Wash., Jan. 31 at Flathead CC, Kalispell, Mont., Feb. 4 at Butte CC, Butte, Mont., Feb. 5 and 6 at Great Falls CC, Great Falls, Mont. where three lectures will be given.

Firm commitments have been received from Sacramento, Abilene, Fort Worth, Dallas, Houston, Port Arthur, Texarkana, Memphis, Tulsa, Kansas City, St. Louis, Omaha, Illinois CCC, Manitowoc Camera Round Table, Toledo CC, Erie YMCA Camera Guild, Hudson-Mohawk CCC, Dayton Tripod CC.

There are still some openings in Mr. Atwater's schedule, especially in the central U. S. and from the Chicago area east to Duxbury, Mass. Interested clubs should contact NLP chairman Maurice H. Louis, APSA, 333 West 56 St., New York 19.

Miner to Travel Again

The sixteen mid-western camera clubs that heard the PSA-sponsored lecture on color by Henry C. Miner, Jr., ARPS, Old Greenwich, Conn., last year were so enthusiastic that Maurice H. Louis, APSA, NLP chairman, has arranged for this speaker to offer his program to clubs in the east. This tour will take place during the month of May and will cover the states north of Virginia to Canada.

That this program helps solve many of the problems of the ever-increasing legion of color enthusiasts is indicated by comments from camera clubs that have scheduled it. "One of the finest programs our club has had" . . . "Everyone enjoyed it thoroughly and I heard numerous remarks as to how much people got out of the lecture" . . . "Cannot remember ever hearing a better prepared lecture or one more beautifully executed" . . . "He has something for all color photographers, for beginners, also for the advanced" were typical reactions.

Entitled "From Color Snap to Salon Slide," this two hour program is aimed particularly at teaching the less-experienced worker how to see and take more and better color pictures. Over 150 slides are shown to illustrate specific points of composition, color harmony, picture finding and taking techniques, and final cropping.

Part one of the program, "Open Your Eyes," deals with the picture possibilities that lie all around us and how to make the most of them. Part two, "Salon Judge for a Night," in which the audience participates, has proven particularly popular. In it the members of the audience not only pit their judgment against that of international salon judges but learn what makes a slide click or fail.

Henry Miner is a Two Star Exhibitor in both Color and Pictorial Divisions. Well known as an exhibitor, speaker and judge, he has been honored by an Associateship in the Royal Photographic Society.

The fee for this full evening's program is fifty dollars, there being no additional charges. As this tour will be of only one month's duration, the number of engagements that can be booked is limited.

Maurice Louis requests that clubs, in the area affected, interested in booking this NLP program write at once to Henry C. Miner, Jr., P. O. Box 862, Old Greenwich, Conn., who will work with him on the scheduling.

Directory delayed

The Annual Membership Directory is normally issued with the January PSA Journal each year, although this date has varied somewhat in the past. It had been planned to issue it with January this year, but the union with ACL last month, and the incorporation of ACL's 2,600 members into our directory listings makes it impossible to maintain the desired schedule. The sheer mechanical task of preparing and coding these new membership listings, placing each member in the proper alphabetical order, adding his name to the Geographical Index, checking and proofreading, would so overload the Headquarters staff, which is already working overtime, that it has been decided to postpone the Directory for one month and issue it with the February Journal.

The Directory contains up-to-the-minute lists of officers, Division personnel, Honors requirements, By-Laws and other important information in addition to the names and addresses of all members. It has grown so large that it will no longer be possible to include it in the Journal and this year it will be published as a separate mechanical unit, although it will be Part II of the February issue. A new type and some changes in format should result in increased readability.

Nature Slide Winners

In the Nature Division Color Slide Contest for Individuals in November, the first conducted under the new rules, 156 slides were entered in Class A, 100 in Class B. Judges were Alexander Seidel, Fred Ruch, APSA and Howard E. Foote, APSA.

In Class A first prize was won by H. A. Thornhill with *Spider #234*; second by Rev. J. R. Swain with *Wood Thrush at Nest*; third by George Clemens for *Orchard Oriole-Young* and fourth by Rev. J. R. Swain for *Kildeer Sitting on Eggs*.

In Class B Dewitt Bishop won first with *Pampas Grass*; Richard O. Malcolmson second with *Aminita Cortinata*; Clair Webster took third with *Grey Thistle* and Robert Strindberg fourth with *Glider*.

Western Zone

from p. 8

field trip. In October they held theirs at the Beringer Bros. Winery. In November they had another to the Italian Swiss Colony Winery. Turnout, excellent. Pictures? Who knows!

Los Angeles Cinema Club installed new officers for 1955 at the Dec. 7 meeting held at the Wilshire Ebell Club. Charles Ross, outgoing president, installed the new officers and passed out the prizes for the winning films in the club's annual film competition. New president is Marcus Russek, secretary is Nelle Hunter.

Dr. Stanley Boiler won first in family films with *Birthday Gift for Mommy*, and Arthur Harvey took second with *It Happened One Spring*. In travel the Silas Lawyers were first with *Colorado Vacation* and Clarence Albaugh second with *Winter Vacation*. Arthur Clarke topped the documentaries with *Marine Land*, runner-up was Kitty Guerrieri with *Dirty Dog*. The Sweepstakes winner was Charles J. Ross with *Shorty*.

Cine News

Among the entries in the annual contest sponsored by the Westwood Movie Club of San Francisco were *Young at Heart*, by Sal Ahioto; *The Day Kelvin Should've Stood in Bed*, by Ben and Lois Luttringer; *The Contest*, by Eileen Malone; *Across the Pacific*, by Eric Unmack; *The Escape*, by Paul Giavonni, and *Catalina Holiday*, by Harry and Lee Ruffner, all on 8mm.

In the 16mm. division, entries were *Old Timers*, by Phil Dahl and Fred Schneider; *Eye to Eye*, 1954 Ten Best winner by Tullio Pellegrini; *Transition*, by Othel Goff, and *The Fall of the House of Usher*, by Nadine and Sal Pizzi. Judging was done by William Abhenseth, Walter Rivers and Bev J. Pasqualetti.

Eastern Zone

from p. 5

Born, by Charles Mercer; *Hialeah*, by Louis Sobel; *William Tell*, by Milton Blumberg; *Mexico*, by Flora and Allen Cutlet; *Boat Daze*, by Leonard Bauer Jr., and *Kay Gets Around*, by Ralph Vozy. Winners will be announced at the club's banquet on December 13, to be held this year at McAllister's restaurant in Philadelphia.

Starting with the December meeting, the music group of the Schenectady (N. Y.) Photographic Society meets on the third Wednesday of each month instead of on the fourth Wednesday as has been its practice. Movie makers in that area who have not already done so are urged to join the group; you can write to the chairman, Douglas M. Brown Jr., 55 Plaske Drive, for further details.

The Rhode Island Movie Makers held its annual one reel contest on November 10 at the regular meeting place in the Brown University Photographic Laboratory. Winners were *Halls of Ivy*, by George C. Henderson, first, and *Trees*, by Walter E. Ogden, second. Honorable mentions went to *Rugged Mount Cadillac and Acadia Park*, by Wallace E. Tillinghast Jr., and *Rhode Island Yacht Club*, by Henry B. Gombeyski.

Recently elected to guide the Amateur Movie Society of Bergen County, in New

Jersey, were John Stoops, president; Clifford Brockway, vice-president; Leon Konsevick, treasurer; Albert Beck Jr., secretary, and William Messner, program and publicity director.

Winners of the annual contest sponsored by this active club were *For Want of One Red Cent*, by Don Colasanto, first; *Father Takes Over*, by Harry Williamson, second, and *Meeting Will Come to Order*, by Walter Koehel, third.

Canadians

from p. 11

Cine News

The December 3 meeting of the Winnipeg (Manitoba) Cine Club was devoted to titling, with demonstrations and discussion led by William Nairn and Robert Bettner. Following this instructive portion, members saw *Duck Hunting*, by Val Bachinski and Jack Finlay; *Western Holiday 1954*, by Livi MacPherson, and *Canadian Open Golf*, by Mr. Nairn.

OVERSEAS REPORT

Cine News

Winner of the Ladies' Challenge Cup, offered by the Christchurch (New Zealand) Movie Club was *On Some Fair Morning*, by Miss L. W. Gates. Among the other films entered were *Around About Christchurch*, by Mrs. W. S. MacGibbon; *April in Paris*, by Miss Ireland; *Beautiful Hammer*, by Mrs. Fraser; *Royal Visit*, by Mrs. Kennedy, and *Skyline Drive*, by Mrs. N. H. Barlow.

Elected recently to lead the Mashonaland Photographic Society, of Salisbury, Southern Rhodesia, were G. T. C. Mangin, president; W. Abson Taylor, vice-president; H. Levy, general secretary, and D. P. P. Curtis, treasurer. Convenor of the cine section will be J. Peche, with J. Kerman handling the secretarial duties.

On November 24, members of the Club des Amateurs Cineastes de France saw outstanding winners from the recent Cannes Film Festival.

Among those films shown were *Autour du Festival de Cannes 1953*, by Francois-Marie Bœuf Jr., novice cup winner; *La Chasse à la Baleine*, by Mme. and M. Blanckaert, prize for newsreel film; *Le Seaphandrier*, by Raymond Lafay, grand prize for a filmed song; *Le Spectacle est Permanent*, by Jean Malaise, cup for a filmed song; *Ski, Baignoire et Fantaisie*, by J. Touraud and J. Valdes, scenario cup, and *Il Etais une Fois*, by E. Chergie and A. Regnard, Festival Grand Prize.

Currently making the rounds of the many movie clubs in New Zealand is a program of award winning films selected from the *Amateur Cine World* Ten Best of 1953. Included in this program are *A Day With Lone Sailing Club*, by W. Martin; *Portrait of Wycombe*, by the High Wycombe Film Society; *The Millstream*, by the Ashley Film Unit; *A Dog's Life*, by Lewis Webley; *Student of Heidelberg*, by the Cambridge Film Society; *Head in Shadow*, by Markfilm Productions, and *Never a Cross Word*, by the Sale Cine Club.

The October 19 meeting of the Johannesburg Photographic and Cine Society in-

cluded screenings of *Speed*, by D. C. Macdonald; *Going to London and Holland*, both by Dr. H. Osler; *Return to Rome*, by Dr. Resnik, and *Basutoland*, by S. Sybrandy.

Winners of the 1954 trophies were *Sea Scouts*, by W. J. Paterson, the Seale Trophy; *Memories*, by A. G. Meli, the J.P.S. Trophy, and *Lullaby and Goodnight*, by Dr. and Mrs. Sergay, the Ferrania Trophy.

Central Zone

from p. 6

Meredith Longacre of RICC. Its title is "Morning Travelers". In color, Bloomington-Normal CC was first with 24 acceptances and Champaign County CC second with 22. Rock Island Photocrafters had 20. Slide of the show was made by H. R. Holmes of Decatur CC. Its title is "Grandmother's Bible".

Cine News

Featured on the November 22 program of the Wichita (Kans.) Amateur Movie Club were vacation films, including *Yellowstone Park*, by R. P. Taylor; *California*, by John Green; *Yellowstone and Glacier National Park*, by E. Sayre; *Colorado*, by Edward Lawrence; *Shrine Trip*, by Marian Shirk; *Kentucky and Tennessee*, by Barton Wilson, and *Colorado* by C. E. Harrison.

Kodak TV Show

Kodak will sponsor a new TV show, *Norby*, starting this month over the NBC network. The show will be in both color and b&w. It is not a story of photography but aimed at mass entertainment with the photographic news confined to the commercials.

Filmed under the direction of Larry Williams, ASC, veteran cameraman, it will be televised from Eastman Color Print film. Many of the scenes are laid in a small town, actually Pearl River, N. Y., and Kodak hopes that many picture ideas will be swiped by amateurs who watch the series in which David Wayne will star.

After the show has been on the air for a short period the Journal hopes to bring you some suggestions from Larry Williams based on the scenes you will see in TV.

Turntables

from p. 31

inal of the volume control and also to the 2 1/2" mounting plate.

All signal carrying wires should be of the shielded type—don't expose any more of the inner wire than is necessary to make the desired connections.

For those who wish to economize, the cost of crystal or ceramic pickups will be less than G.E. Variable Reluctance (magnetic) pickups and preamps. In selecting the type of pickup cartridge, bear in mind that its output voltage must be sufficient for your amplifier. The G.E. cartridge and preamp should deliver a signal level of not less than one volt which is sufficient for most amplifiers. The crystal cartridge (which does not require a preamp) should deliver one volt or more but the life of the crystal may be short in humid areas; also it is

impaired by heat (125 degrees) and the reproduction will not be as faithful. The ceramic cartridge (does not require pre-amp) is not affected by heat or moisture but the strength of its signal is only 0.7 volt. This is sufficient for a high gain amplifier (don't confuse high gain with power) but it is not sufficient for satisfactory operation of many amplifiers without the use of a preamplifier.

The quality of each of these cartridges is relatively good and any of them may prove to be satisfactory for your purpose. However, I recommend that you use the G.E. for superior tonal quality and long life under a variety of conditions.

Telephone Jacks

The circuit-breaking telephone jacks are selected to break the circuit when the telephone plug is inserted. This is necessary as the volume control at zero shorts out the signal from that pickup. The breaking of the circuit makes the signal audible through an earphone (headset).

The telephone jack is mounted on a mounting plate in the same manner described for the volume control. It is mounted on the under side of the panel and a hole large enough for the telephone plug will be drilled or cut in the panel. Unless the telephone jack is completely shielded by metal it may pick up electrical interference. A small can (such as that used to pack baby foods) may be placed over the jack and soldered to the mounting plate as an effective shield.

Cable Connections

Now connect a piece (say 8 ft. long)

of mike cable to the third terminal of the two volume controls. Draw the free cable through a small hole in the panel. Then fasten an Amphenol connector or standard telephone plug on the free end of the cable, whichever will fit the input of your amplifier.

Connect about 8 ft. of #16 lamp cord to the power line connections on the panel board and draw the free end through a small hole and then fasten a standard power plug on it.

Use paper insulated staples to secure all wires to the under side of the panel. Don't drive them so hard as to cut the insulation on the wire.

Pilot Light

A 110-volt pilot light may be mounted in the lid. When the lid is open this will be at top center and may be secured to the 1/2" plywood frame. A bakelite-hood type of night light fixture at a cost of about 45 cents will serve the purpose.

Conclusion

Place dials and knobs on the volume controls. Put the turntable on their shafts, being careful to press the rubber drive roller toward the shafts so the record plate will drop down freely.

Perhaps you have observed the absence of switches in the circuit except for those necessary to control the motors. There is no need for switches in the music carrying wires. The volume controls serve the purpose, and with this circuit the music of one record may be faded in while the other is faded out. The fade may be made as rapidly as the operator wishes.

The telephone jacks in the circuit may be used to plug in an earphone and listen to the record which is being made ready for the next run and select the exact starting spot. When the spot has been located, remove the telephone plug and hand turn the record backward for two turns (it will gain full speed in two turns).

The 3-speed Model DSS motor is equipped with a 4 pole motor and the magnetic hum pickup is negligible. This is recommended for use with the G.E. pickup. The Model T.S. is satisfactory with either crystal or ceramic pickup cartridges. It will not be satisfactory with the G.E. pickup because of undesirable hum.

General Electric Variable Reluctance Cartridge may be purchased with a metal, sapphire, or diamond stylus (needle). The life of the metal stylus is but a few hours. The sapphire stylus should be replaced after 30 hours of use or record damage may result. The diamond stylus has an estimated useful life of about 400 hours.

Turntables which exhibit too much "wow" on low volume passages should be exchanged for better units. Poor tolerances in manufacture will cause this condition.

Records should be handled by edges only because oil and acids from the fingers are detrimental to the smooth record surface. Also, it provides an adhesive for dust and grit. Dust may be removed by washing the record with cold clear water; however, a static brush will remove dust effectively. Don't rub the record with a cloth. Records stored in a flat position may warp and dust may settle in the grooves.

Portraits

from p. 35

lip so as to relieve any strain in the mouth. This trick may or may not lessen the strain she feels, but tell her that anyhow, because the power of suggestion will do wonders in the event Joan thinks she is nervous. Now is the time to speed up your chatter. Ask Joan a couple of quick questions, answer one yourself, tell her to say "Please." Watch the mouth. Hold one hand a little higher than the camera lens and have her eyes on it as you talk. Ask her another question and before you have finished it you will have a chance to trip the shutter. If Joan is listening to what you have to say her mind will not be on her plight, and in that split second you will have had your opportunity for an exposure. If her mouth looks good when she says "Please" release the shutter.

Some fellows want their model to say "Cheese" but it is a cheap word and Joan may feel embarrassed muttering it over and over at your whim.

Perhaps all the nervousness in Joan is not gone. Go up to her and, even though unnecessary, arrange a few strands of her hair. Talk about her school, her job, her parents, but always coming back to a boy or man in her life. Ask her, if she is extremely nervous, when she is getting married. Ask her how you yourself would do as a husband. Sometimes the impact of a word out of the ordinary will serve to drive out strain. Always keep talking.

Never allow another person in the room while you are behind the camera. No other opposition will upset the model or subject more. A sitting should be a personal contact between the photographer and the subject with whom he works and when the relationship gets close as it should in most every sitting then will better portraits be in the process of making.

A good photographer is an artist. It is quite true that a good artist will often fall in love with his model during the time of sitting or work. It is not the kind of love which should concern Joan's boy-friend. It is the love of humanity, of a person, when they are in accord with his endeavors and understand him and his emotions as he strives to create. The model, too, may fall in love with the artist. Is it not a practice for one human to generally love, in a sense, another when the other is knocking himself out to glorify, to beautify, to put on record all the nice things he sees in the person before him? How can we avoid but feel emotion, a very harmless emotion, when the proximity of those with whom we work, no matter how brief the time, is a sharing of mental feelings?

We love, or so we pretend to believe, with the heart. Since it takes love of a special sort to instill in our model feelings of emotion, since these feelings of emotion activate the facial muscles into expressiveness, since expression is another word for interest, since it takes interest in a portrait to give it life, we deduct and conclude that when a photographer puts his heart into a portrait it is bound to talk and sing.

BOOK REVIEWS

The books reviewed here may be ordered from your photo dealer or your regular bookseller.

Stereo Realist Manual, Willard D. Morgan and Henry M. Lester. 400 pp., two sections of color stereo, many B&W stereo shots. Pub. Morgan & Lester, New York 17. With stereo viewer, \$6.00

In the flood of books on stereo now coming to market, this one stands out. It is furnished with a special plastic viewer so you can examine in stereo the majority of the illustrations, including a pair on the jacket.

Following their most successful formula, Morgan and Lester have assigned a chapter to an author and in practically every case have picked a top-notch worker in the field. It is really up-to-date, with a chapter on the use of the stereo camera underwater, when most people aren't accustomed to a one-eyed camera below the surface!

Lest the title fool you, this book is as applicable to any stereo combination as it is to the Realist. One chapter is devoted to a detailed analysis of the Realist camera, and another to Realist mounting equipment and projectors. The rest of the chapters are "Stereo For Everyman" and in good, plain, easily read English. Tommy Thomas shows how to make his stereoradios; Marv Rand has some well-chosen words to say about the use of stereo in business and if your bent is scientific, Henry Lester and Oscar Richards, both wizards of the microscope have a chapter on that. Frankly, to my mind the chapter by Tommy Thomas is worth the price of the book and you get the rest for free.

Color—How to See and Use It, By Fred Bond, F.P.S.A. 168 pp., profusely illustrated in color. Camera Craft Pub. Co., San Francisco, \$8.75

Here is the most intensive study of what is color, yet presented in such a simple manner that he who reads can learn. Bond has written several other books on the use of color but in this one he goes back to the basic principles and spells them out very neatly. He reduces a scene to monochrome and builds it up, adds a second color and switches that around. At intervals he offers a review, and questions for self-analysis. The information is so basic that the text can be used by art schools as well as photographers; it is safe to say that study of this book will enhance your ability to translate scenes into successful color slides.

Stereo Photography, by Peter Gowland. 128 pp., ill. Crown Publishers, New York 16, \$2.95.

Tucked into the back cover are two strips of film, each with five shots, to cut apart and mount as stereo pairs. The strips in our review copy were both for the left eye!

We admire Peter Gowland as a photographer of gorgeous young women. We could have enjoyed this book more if there had been less dames and more dope. There is some dope on the various cameras now available, in fact the equipment round-up is quite comprehensive. There are the usual

tables for exposure and other things. There are plenty of planar shots some of which would look plenty bad in stereo. Tommy Thomas is in this one, too, and his chapter is good. We can't rave about this book because of the once over lightly treatment of the subject. However, the gals are pretty. You can get the text without so many gals in the Little Technical Library edition at \$1.

The Face of New York, by Andreas Feininger and Susan E. Lyman. 160 pp., Crown Publishers, New York 16, \$5.00

To a random New Yorker this book is most interesting. Feininger photographs New York, Miss Lyman matches his scenes with material from the Museum of the City of New York, sketches, prints, lithos and old photos. The text, in the form of captions, offers little dabs of history, many of them not widely known, though all New Yorkers know the places pictured. It is a good guidebook for the vacationer who wants to know what and where to shoot, and it is interesting in text and picture!

Fred Archer on Portraiture, 2nd Ed., by Fred Archer, Hon. F.P.S.A. 224 pp., 213 ill. Camera Craft Pub. Co., San Francisco, \$5.75.

This book is based on the lessons Fred Archer gives his students. It is like being there in the studio with him. He has "written" it largely with the camera, using a picture for each small point rather than trying to put it into feeble words. You'll find it helpful if portraits are your hobby, or your business.

Candid Photography With High-Speed Flash, by George Barris. 144 pp., ill. Arco Pub. Co., New York 17, \$2.00

This book is jam-packed with more diverse ideas about electronic flash than we've seen in many a day. It should be a good source book for picture ideas, especially if you want cheesecake. There is really more here for the idea man than for the technician. Printed in rotogravure, the pictures are well reproduced, and practically every one fits the candid of the title.

My Beloved Exakta, by Heinz Muller-Brunke. 120 pp., nearly all pictures, some in color. Exakta Publications, Bronxville, N.Y. \$5.00

We're tempted to call this a one-man annual. There are a few pages of text by and about the author, but most of his book is devoted to his pictures. They cover as wide a range as the average annual, are as tastefully selected and printed. If you own an Exakta this will convince you that you have the right camera, will provide you with plenty of targets to shoot for.

Three-Dimensional Projection, by Earl E. Krause. 124 pp., ill. Greenberg Publisher, New York 22, \$1.95

Earl Krause knows his stereo and this book shows it. He covers every type of stereo projection, including some experimental systems. Most of it is devoted to practical information about current systems and he spells out all the pitfalls. If you are going in for stereo projection, this book can save you some headaches and not complicate matters, either. Earl knows how to tell you in simple words.

Old Farmer's Almanac, Dublin, N.H. 25¢.

A review of this in a camera magazine?

Yes. For two bits you can get a weather guide renowned for its occasional accuracy to help you plan your field trips. As this is written, the Almanac says "bitter cold" and the thermometer was 22° this morning. Undoubtedly mellowed by the warm waters of Long Island Sound, but still cold if not exactly bitter.

Photo Darkroom Guide, by Robert E. Hertzberg. 122 pp., ill. Greenberg Publisher, New York 22, \$1.95

Realistic, step-by-step, a good book to give the beginner starting out in darkroom work. Full of good work habits.

Keystone Movie Guide, by Kenneth Tydings. 128 pp., ill. Greenberg Publisher, New York 22, \$1.95.

Detailed data on all Keystone cameras and projectors, both 8mm and 16mm. With chapters on lighting, editing, etc.

Photographer's Market Place, edited by Edna Bennett. 78 pp., ill. Mashke Pub. Co., Englewood, N.J. \$1.50

518 markets for the photographer plus a brief text on how to sell your pictures.

Recommended

Kodak Books and Guides, lists and describes all Kodak publications on all subjects. Free of charge, write Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y.

Developing, Printing, Enlarging, with Kodak Materials. Basic, well illustrated, the 24 pages are crammed. 35¢.

Vacation Europe with your color camera. 64 pp., 50¢. Typical tourist scenes in color, with suggested exposures, plus much other information.

Snapshots Exposed. 32 pp., 35¢. Takes the beginner gently by the hand and leads him along. Give one to your wife and watch out.

Processing Formulas and Chemicals. 68 pp., 50¢. 5th edition of an old Data Book. Some why, some how, and a lot of what to mix for all occasions.

Better Snapshots of Your Children. 37 pp., 35¢. Give this to your neighbor with the new Christmas camera. It will save a lot of your time.

The above listed books are all by Kodak and may be purchased at any store selling Kodak materials.

Williamsburg in Color, 44 pp., By Thomas L. Williams, F.P.S.A. Pub. by Colonial Williamsburg. Williamsburg through the year, a scenario for your trip, or a souvenir.

Ansco Films, for B&W photography. 78 pp., 25¢. A data book with detailed specifications of all Ansco films plus lists of applications.

Scholastic-Ansco Awards

The 28th annual Scholastic Art Awards are now open and as is customary, Ansco is co-sponsor of the Photography Awards. The contest is open to all students between the ages of 12 and 18 through their schools. There are two divisions for b&w prints and one for color transparencies.

More than 20,000 entries last year testify to the popularity of the contest. The awards begin with regional competitions and progress to the national judging. Some of the winners are assembled into salons which travel the school circuit.

EXHIBITIONS and COMPETITIONS

Salons

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed in the first section have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other portions of these shows.

PSA Approved Salons

BIRMINGHAM (M,L,T,SS,ST) Closes Jan. 18. Exhibited Feb. 12-26 at Society of Artists. Data: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England.

ZAGREB (M,C,T) Closes Jan. 15. No fee. Exhibited Apr. 1-30 at Pavilion of Arts. Data: Fotoklub Zagreb, P. O. Box 257, Zagreb, Jugoslavia.

WHITTIER (M,T) Closes Jan. 17. M fee \$2.00. Exhibited Feb. 6-20. Data: Circle of Confusion, 719 S. Greenleaf, Whittier, Calif.

SAN JOSE (M,T) Closes Jan. 19. M fee \$2.00. Exhibited Feb. 2-23 at Art Gallery. Data: Ruth Penberthy, 10621 Lawrence Road, Cupertino, Calif.

ARACAJU (M,T) Closes Jan. 20. No entry fee. Exhibited Mar. 1-20. Data: Hugo Ferreira, Sociedade Sergipana de Fotografia, Caixa Postal 26, Aracaju, Sergipe, Brazil.

BORDEAUX (M,C,T) Closes Jan. 20. Exhibited in March at Galerie des Beaux Arts. Data: Andre Leonard, 17 rue de la Ville-de-Mirmont, Bordeaux, France.

WILMINGTON (M,C,T) Closes Jan. 24. Fee \$1.00 plus return postage. Exhibited Feb. 13 to Mar. 6 at Society of Fine Arts. Data: J. H. Lacher, Delaware Camera Club, P.O. Box 401, Wilmington, Del.

VALPARAISO (M,T) Closes Feb. 2. Exhibited Feb. 21 to Mar. 15 at Casino Municipal de Vina del Mar. Data: Club Fotografico y Cinematografico de Valparaiso, Condell 1349, Valparaiso, Chile.

TORONTO (M) Closes Feb. 4. Exhibited Mar. 15-26 at Simpson's Galleries. Data: Walter Maras, c/o N. Toronto YMCA, 130 Eglinton East, Toronto 12, Ontario, Canada.

ROCHESTER (M,C,S prints and slides, SS) Closes Feb. 4. Exhibited Mar. 4-27 at Memorial Art Gallery. Data: Rohr, H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

WORCESTER (M,T) Closes Feb. 16. Exhibited beginning Mar. 1. Data: N. Ley, 21 Compton Road, Wyld Lane, Worcester, England.

BOSTON (M,C) Closes Feb. 21, T on Mar. 1. M fee \$1.50. Exhibited Mar. 13-20, also 22-27 at Boston Camera Club. Data: Mrs. Bertha H. Warren, 13 Westlake Rd., Natick, Mass.

IPSWICH (M,L,M,T,S) Closes Feb. 23. Exhibited Mar. 23 to Apr. 5 at School of Art. Data: Ipswich and District Photographic Society, 27 Tuddenham Road, Ipswich, England.

SAN BERNARDINO (M) Closes Feb. 27. Exhibited Mar. 17-27. Data: Ellsworth Fissel, 919 27th St., San Bernardino, Calif.

CHARLEROI (M) Closes Mar. 1. Exhibited Apr. 17 to May 2. Data: M. R. Populaire, 18 rue J. Desprez, Charleroi, Belgium.

PITTSBURGH (M,T) M closes Mar. 2, T Mar. 9. Exhibited Mar. 23 to Apr. 24 at Carnegie Art Gallery. Data: Walter R. Kneeland, 3654 Perryville Ave., Pittsburgh 14, Pa.

NEW ZEALAND (M) Closes Mar. 9. Exhibited in April. Data: Alan D. Warren, 39 Wallace Crescent, Botany, New Zealand.

SOLIHULL (M,C,T) Closes Mar. 10. Exhibited Apr. 16-23 at Malvern Hall. Data: C. D. Pain, 71 Beaks Hill Road, King's Norton, Birmingham 30, England.

NEW YORK PPA (M,C) Fee \$2.00. Exhibited Apr. 2-17 at American Museum of Natural History. Data: Susan Sherman, 135 78th St., Brooklyn 9, N. Y.

HERTFORD (M, Record, L,T) Closes Mar. 12. Exhibited Apr. 16-23 at Shire Hall, Hertford. Data: P. G. Horlington, 4 Wengoe Lane, Ware, Herts, England.

SEATTLE (M,T) Closes Mar. 15. M fee \$2.00. Exhibited Apr. 6 to May 1. Data: Prints-Dr. Paul Moseman, 2409 35th Ave., Seattle 99, Wash.; Slides-Roy B. Johnson, 7711 Earl Ave. N. W., Seattle 7, Wash.

MARINE (M,T) Closes Mar. 22. Fees are \$1.00 plus return postage. Exhibited Mar. 27-Apr. 24 at Maritime Museum (Newport News). Data: M. F. Ringer, Jr., 3 Hudson Circle, Warwick, Va.

LOUISVILLE (M,T,MP) Closes Mar. 23. M fee \$2.00. T \$1.25. MP \$1.00-\$5.00. Exhibited Apr. 16-30 at Courier Journal & Louisville Times. Data: Ernest T. Humphrey, 4722 Burkley Ave., Louisville 2, Kentucky.

SO. AFRICA (M) Closes Mar. 26. Exhibited during May in Johannesburg, then in three other cities. Data: South African Salon of Photography, P. O. Box 7024, Johannesburg, So. Africa.

HELSINGFORS (M) Closes Apr. 1. Exhibited May 7-15. Data: P. O. Jansson, Simsonkuu 3, Pohjola-Haga, Helsinki, Finland.

BERGEN COUNTY (M) Closes Apr. 25. Exhibited May 16-19. Data: Robt. A. Bohlen, 659 Westwood Ave., Westwood, N. J.

MYSORE (M,S) Closes Apr. 25. Exhibited June 4-19. Data: C. Varadham, The Crag, Seshadiguram, Bangalore, India.

RICHMOND (M) Closes Apr. 27. Exhibited May 15 to June 9. Data: Jessie W. Dean, 1800 Edwards Ave., Richmond, Va.

LEA VALLEY (M) Closes May 8. Exhibited June 11-18. Data: E. J. Carter, 5 Church St., Waltham Abbey, Essex, England.

GOULBURN (M) Closes Sep. 3. Entry form not required. Exhibited Sep. 30 to Oct. 8. Data: H. H. Neales, 3 Russell St., Goulburn, N. S. W., Australia.

Other Salons

LEVERKUSEN (M,C) Closes Jan. 22. No entry fee. Exhibited Mar. 5-19. Data: Dr. G. Graeb, Fotografische Gesellschaft, Leverkusen, Germany.

BIRKENHEAD (M,C,L,T) Closes Mar. 30. Exhibited Apr. 25-30. Data: B. Chees, 37 Everest Road, Birkenhead, Cheshire, England.

BARRETOS (M) Closes June 10. No fee. Exhibited beginning Aug. 20. Data: Foto-Cine Clube de Barretos, Caixa Postal 285, Barretos, Est. S. Paulo, Brazil.

Color

WHITTIER, Feb. 6-20, deadline Jan. 17. Four slides, \$1. Forms: Circle of Confusion, 719 S. Greenleaf, Whittier, Calif.

MINNEAPOLIS, Feb. 8-11, deadline Jan. 17. Four slides, \$1. Forms: R. W. Swanson, Cinemart, 4253 Bryant Av. S., Minneapolis, Minn.

SAN JOSE, Feb. 6-20, deadline Jan. 19. Four slides, to 25%. Must be in glass, \$1. Forms: Ruth Penberthy, 10621 Lawrence Rd., Cupertino, Calif.

WILMINGTON, Feb. 13 March 6, deadline Jan. 24. Two slide sizes, 35mm and 24x, but entries cannot exceed a total of four. Entry fee, \$1. PLUS return postage. Data: J. H. Lacher, Delaware Camera Club, P. O. Box 401, Wilmington, Del.

VALPARAISO, Feb. 21 March 15, deadline Feb. 2. Four slides, \$1. Forms: Carlos Querido, Condell 1349, Casilla 1997, Valparaiso, Chile.

ROCHESTER, March 6-20, deadline Feb. 4. Four slides, \$1. Also nature slide section. Data: R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

TORONTO, Mar. 1-3, deadline Feb. 10. Four slides, \$1. Forms: Adolp Vignale, 521 11th St., New Toronto, Ont., Canada.

WORCESTER, Mar. 12-Apr. 2, deadline Feb. 16. Four slides, \$1. Forms: N. Ley, 21 Compton Rd., Wyld Lane, Worcester, England.

SAN FRANCISCO, March 12-24, deadline Feb. 28. Four slides, \$1. Forms: R. H. Ladenscho, Photochrome Club, P. O. Box 188, San Francisco 1, Calif.

BOSTON, Mar. 22-27, deadline Mar. 1. Four slides, to 35mm, \$1. Forms: Mrs. F. D. Murphy, 29 Hall Ave., Watertown 72, Mass.

PITTSBURGH, March 27-April 3, deadline Mar. 9. Four slides (to 25%), \$1. Forms: Walter Kneeland, 3654 Perryville Ave., Pittsburgh 14, Pa.

NEW YORK, April 1-4, deadline Mar. 11. Four slides, \$1. Forms: Walter Jarvis, 587 Riverside Dr., New York 22, N. Y.

LOUISVILLE, Apr. 27-29, deadline Mar. 23. Four slides, \$1.25. Forms: Miss Catherine Wiley, 2802 Douglas Boulevard, Louisville 5, Kentucky.

CHARTER OAK, April 12-14, deadline March 28. Four slides, \$1. Forms: Frederick E. Delaney, Jr., 43 Rose Ave., Hartford, Conn.

AUBURN, April 16-17, deadline April 6. Four slides, 2x2 and 25x25, \$1. Forms: Jerome Koch, 167 Pine Street, Auburn, California.

SOUTH AFRICA, Mar. 2-18, deadline April 7. Four slides, to 35x45, \$1. Forms: Peter Marples, Johannesburg Photographic and Cine Society, P. O. Box 7024, Johannesburg, South Africa.

READING, May 15-25, deadline Apr. 19. Four slides, \$1. Forms from: John Kline, 312 Raymond St., Hyde Villa, Reading, Pa.

Stereo

OAKLAND, 1st International, closes Apr. 12, fee \$1. Exhibited 1st week May. Forms: Miss Helen Brothauer, 4057 Masterson St., Oakland 19, Calif. See also Rochester.

Nature

ROCHESTER, 19th International, Nature Section, Class Feb. 4. Nature prints, monochrome and color, nature slides 2x2 only. Fee \$1.00 per association. Data: Robert H. Kleinschmidt, Dir., 41 Parkside Crescent, Rochester 17, N. Y.

LAKE ERIE, closes Apr. 27 four slides to 25%, \$1. Forms: Donald Root, Room 402, 1919 E. 19th St., Cleveland 15, O.

PSA Competitions

Color Prints Competition—Individuals, 4 prints per person, including hand coloring. No fee for CD members, others \$1. Medals and ribbons, written criticism if desired. Closes: Feb. 20, May 20. Data: Joe E. Kennedy, 1209 Kennedy Building, Tulsa 2, Oklahoma.

National Club Color Slide Competition—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Next competition February. Get data from Supervisor, Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.

Nature Slide Competition—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Apr. 15, Sept. 15. Data: Warren H. Savary, RFD #22, Plainfield, N. J. **Nature Print Competition**—Individuals, 4 prints, \$8.75 to 16x20, any nature subject except previous winners. Medals and ribbons. Closing date: Feb. 15, send prints to Harry Reich, APSA, 2762 Latonia Blvd., Latonia, Ky.

Photo Journalism Single Picture Contest—Picture must be story telling type, with brief caption. Judged on story value and picture quality. Maximum size 8 x 11. Closes January 10. No fee to P.J. members. Send entries to P.J. Contest Editor, Photographic Society of America, 30 E. 60th St., New York 22, N. Y.

Stereo—for individuals, four slides in glass. Fee \$1 for 3 competitions. Next closing Feb. 15. Data: Fred T. Wiggins, Jr., 438 Meacham Ave., Park Ridge, Ill.

Contests

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

PSA Life Photo Essay Contest now open, closes July 30, 1955. Winners announced Boston Convention. First Prize \$5,000, other prizes \$2,500, \$1,500, \$1,000. For set of pictures with captions and essay not over 1,000 words on any subject. Rules published in Dec. '54 Journal, entry blanks from PSA, 30 E. 60, New York 22, N. Y. (See entry blank for address to send entries.) Life reserves right to buy any entry for use at regular rates. Editors of Life will be judges. Watch pages of the Journal for suggestions which may help you win one of these big prizes.

General Electric Flash Contest, top prize \$1,000, \$40 smaller prizes to regional winners in three monthly contests. Pictures judged on human interest. Get entry blank from your GE flashbulb dealer.

Secretaries

Listings of salons and exhibitions in this page are subject to Division approval. Notices must be sent to the following:

Pictorial monochrome, Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.

Color slides, Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, L. I.

Nature, Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Illinois.

Stereo, Dr. Frank E. Rice, APSA, Ste. 2050, 228 N. La Salle St., Chicago 1, Illinois.

Listings of intra-division competition and contests in which prizes are offered should be sent to the Editor, PSA Journal, 28 Leonard St., Stamford, Conn.

PSA Services

Camera Clubs—Fred W. Fife Jr., APSA, 2936 Sheridan Rd., Chicago 47, Ill.
 Chapters—W. E. Chan, APSA, 600 Missouri Pacific Bldg., 16th & Olive Sts., St. Louis 1, Mo.
 National Lectures—Maurice H. Louis, APSA, 111 W. 56th St., New York 19, N. Y.
 Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
 Tops—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
 Travel—Tom Firth, APSA, Trappe, Md.
 International Exhibits—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 5000 Richmond St., Philadelphia 17, Penna.; Central: Orin Goldnick, 134 South 23rd St., La Crosse, Wis.; Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 1, Calif.

PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2005 Walnut St., Phila. 3, Pa.)
 Editors:
 PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
 PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St. S., Binghamton, New York.
 Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave., Hollis, N. Y.
 Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
 Nature Notes—Alfred Bendo, APSA, 2316 Summit Rd., Santa Barbara, Calif.
 Pictorial Division Bulletin—Mary Abele, 2617 Haskell St., Evanston, Illinois.
 Stereogram—Paul J. Wolfe, APSA, P.O. Box 112, 104 N. M. St., Butler, Pa.
 Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
 Camera Club Bulletin—Maurice H. Louis, APSA 333 W. 36 St., New York 19, N. Y.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division

All

Hospital Project—Send slides to Karl A. Baumgarten, APSA, 621-19th Ave., San Francisco 21, Calif.
 —To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.
 CD Membership Slides—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.
 Tops Recorder Dept.—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.
 Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
 International Slide Circuits—John Moddein, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
 Slide Study Groups—Dennis W. Pett, RR2 Nashville Rd., Bloomington, Ind.
 Instruction Slide Sets—Mrs. Andrea Robinson, APSA, P.O. Box 1838, Miami, Arizona.
 Color Print Competition—Joe E. Kennedy, APSA, 1019 Kennedy Bldg., Tulsa 1, Oklahoma.
 Color Print Set—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
 Color Print Circuits—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
 Hand Colored Print Circuit—James Archibald, 16 Henrietta Blvd., Amherst, N. Y.
 International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
 Permanent Slide Collection—George F. Johnson, APSA, Foresty Bldg., State College, Pa.
 Library—Hoyt L. Roush, 602 Liberty Life Bldg., Charlotte 2, N. C.
 Technical Service—W. E. Razworsky, APSA, 2741 S. 59th Ave., Cicero 50, Illinois.

Clubs

Hospital Project—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.
 Judging Service—Frost, Charles A. Kinsley, APSA, 421 Colebrook Dr., Rochester 17, N. Y.; Central:

Fred T. Richter, 819 Beach Ave., LaGrange Park, Illinois; West: Charles H. Green, 19261 Linda Vista Ave., Los Gatos, Calif. (In, Canada, Alaska & Hawaii.)

Exhibition Slide Sets—This service obtained from some sources listed under "Judging Service".

Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.

International Slide Set Exchange—Frank E. Bayless, 140 Cowell Ave., Oil City, Pa.

Color Slide Circuits—Mrs. Vella Finne, APSA, 1417 E. Fourth St., Long Beach, Calif.

National Club Slide Competition—Merle S. Ewell, APSA, 1412 W. 48th St., Los Angeles 62, Calif.

Color Print Sets—Miss Louise E. Miller, 1929 E. Salino Drive, Phoenix, Arizona.

Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Erna Wild, 335 First St., Palisades Park, N. J.

Book and Film Library—Albert E. Ruser, 4246 Union Ave., South, Minneapolis 16, Minn.

Film Review Service—Miss Alice C. Hoffman, 885 S. Lucerne Blvd., Los Angeles 5, Calif.

Technical Information—Tullio Pellegrini, 1345 Lombard St., San Francisco 21, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.

Slide Contest—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Instruction Slide Sets—Ludwig Kramer, Cottage School, Pleasantville, N. Y.

Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.

Print Sets—Howard E. Foote, APSA, 722 W. 168th St., New York 37, N. Y.

Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.

Slide Study Circuits—Alfred W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Niagara St., Port Colborne, Ontario, Canada.

Print Competition—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.

Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Hospital Slide Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

Pictorial Division

Individual

American Portfolios—Hugh E. Curtis, 2503 Little Ave., Davenport, Iowa.

International Portfolios—Miss Ethel E. Hagen, Secy., 1616 N. Sherman Blvd., Milwaukee 16, Wis.

Star Exhibitor Portfolios—Miles R. Bleech, 904 Evanston Drive, Jackson, Mich.

Portrait Portfolios—Coleman Dixon, P. O. Box 327, Tallahassee, Florida.

Portfolio Clubs—Stan T. Anderson, APSA, 1247 Q. St., Lincoln 3, Nebraska.

Portfolio Medal Award—Doris Martha Weber, APSA, 2504 Ralph Ave., Cleveland 9, Ohio.

Award of Merit—Glenn E. Dohly, APSA, 111 Ridge Ave., Evanston, Illinois.

Personalized Print Analysis—Dr. John W. Super, 4119 Waverly Ave., Detroit 4, Mich.

Salon Workshop—C. Jerry Derbe, APSA, 128 W. Northside Dr., Jackson, Miss.

Salon Labels (Enclose 16 stamp)—James T. Johnson, 1712 Calle Cerrito, Santa Barbara, Calif.

Pen Pals—Frances Hajcek, 8515 South Yates Ave., Chicago 17, Illinois.

Clubs

American Exhibits—East: Robert W. Keith, 7325 East End Ave., Chicago, Ill. Central: Ray F. Schwem, 7413 N. Damen Ave., Chicago 45, Ill. West: M. M. Deaderick, APSA, 5356 Canalino Dr., Carpenter, Calif.

Club Print Circuits—George F. Munt, APSA, 17 Homestead Plaza, Bergenfield, N. J.

Club Print Judging Service—Don E. Haasch, 1005 Teton St., Boise, Idaho.

International Club Print Competition—Vernon N. Kising, 2327 Creighton Ave., Baltimore 15, Md.,

Portfolio of Portfolios—Maurice Shunk, 1619 San Pablo Lane, Santa Barbara, Calif.

Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.

Salon Instruction Sets—Ira S. Dole, 1321-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, 119 E. Andrews, Fresno, California.

Individual Slide Competition—Frederick T. Wiggins, Jr., 438 Meacham, Park Ridge, Illinois.

Slide Circuits—James W. Stover, The Detroit Times, Detroit 31, Michigan.

Large Size Stereograms—Wheeler W. Jennings, 124 Laredo Way, St. Petersburg, Florida.

Slides for Veterans—George Towers, 19635 Rogge, Detroit 14, Michigan.

Old Stereo Library—L. B. Dunnigan, 519 S. Vermont, Royal Oak, Mich.

Tape Recordings—Charlie Brooks, 1514 Aster Place, Cincinnati 24, Ohio.

Clubs

Club Slide Sets—Earle E. Krause, APSA, 3706 S. Harper, Chicago 17, Illinois.

Instruction Sets—Earle E. Krause, APSA, 3706 S. Harper, Chicago 17, Illinois.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers.

Photographic Information—Don J. Mohler, Nels Park, Cleveland 12, Ohio.

Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.

Color—Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, N. Y.

Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.

Stereo—Dr. Frank E. Rice, FPSA, 228 N. LaSalle St., Chicago 1, Ill.

Master Mailing List

Color—Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, N. Y.

Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.

Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 2744 S. Milard Ave., Chicago 23, Ill.

Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.

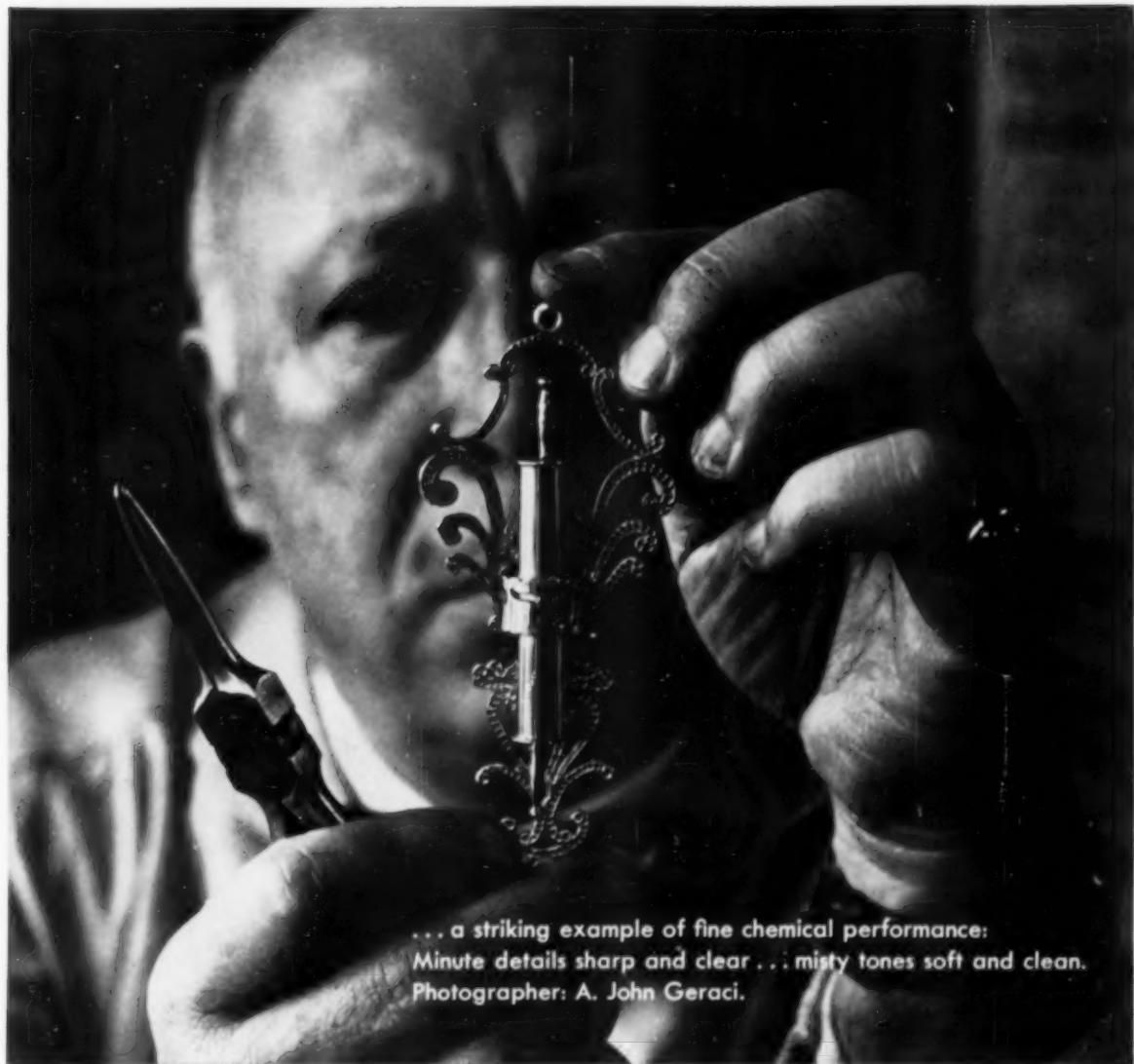
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.

Stereo—Jack Stolp, APSA, 282 Bellhurst Drive, Rochester 17, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

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